THE NEW YORK

DRAMATIC MIRROR

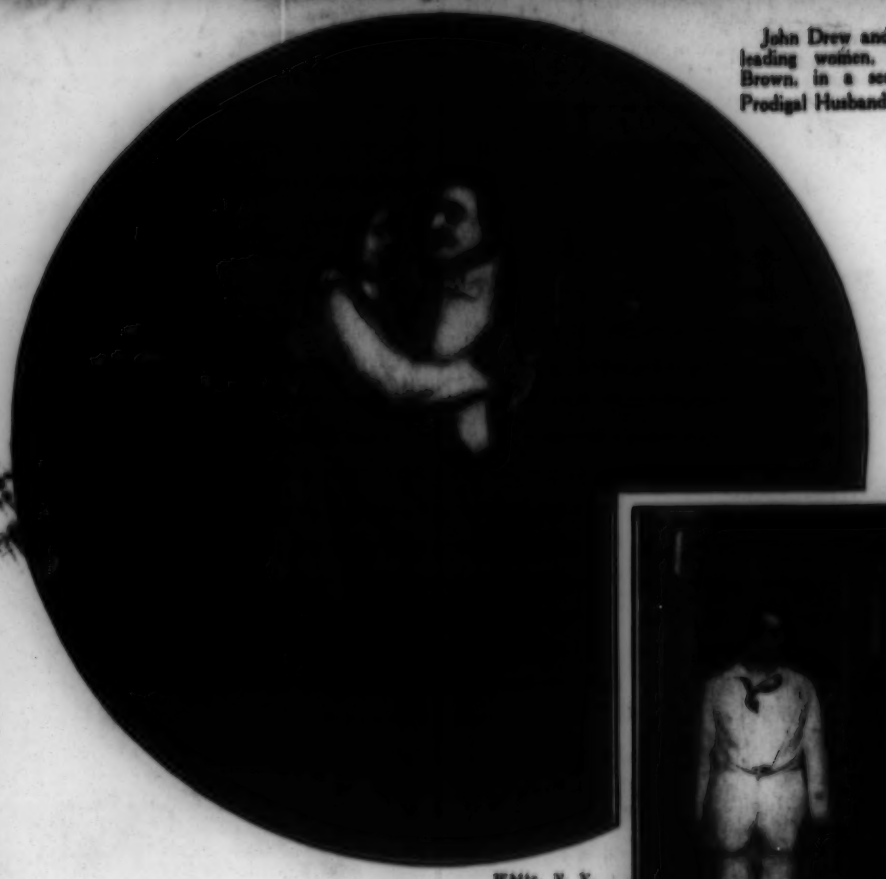
JULIA SANDERSON AND JOSEPH CAWTHORN IN "THE GIRL FROM UTAH"

AHEAD OF THE SHOW

DRAMA
VAUDEVILLE
MOTION PICTURE
NEWS

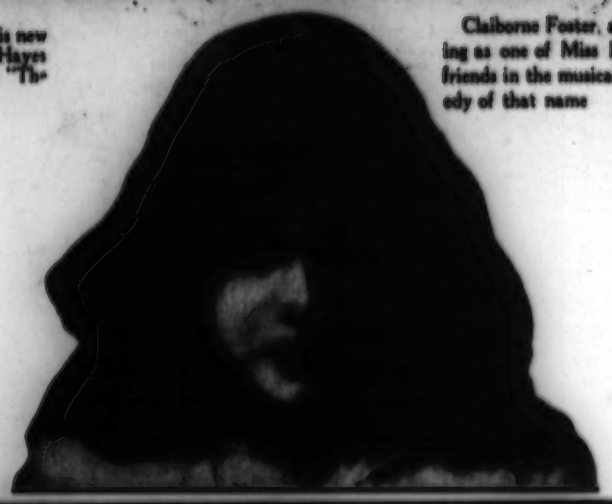
SEPTEMBER 30, 1914
PRICE TEN CENTS

THE SEASON'S PROLOGUE



White, N. Y.

John Drew and one of his new leading women, Helen Hayes Brown, in a scene from "The Prodigal Husband"



Claiborne Foster, appearing as one of Miss Daisy's friends in the musical comedy of that name

White, N. Y.

Robert Adams, Norman Trevor, Cynthia Brooke, and Lumsden Hare in "The Elder Son"

White, N. Y.

Pauline Frederick and John Miltern, two important factors in "Innocent"

White, N. Y.

Louise Meyers, protegee of M. S. Bentham, who captivated summer audiences in Ziegfeld's "Follies of 1914." She will star in a new production next season for Mr. Ziegfeld

White, N. Y.

Gail Kane, William H. Thompson and George Nash in George M. Cohan's latest play, "The Miracle Man"

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXII — NEW YORK, WEDNESDAY, SEPTEMBER 30, 1914 — No. 1867

"AHEAD OF THE SHOW"

A Breezy Article Concerning the Men Who Herald the Big Attractions Through the Country

[We suspect that some enterprising and well-informed press representative with a few hours of leisure between trains supplied this copy to the Duluth "Herald." At all events, the season is still young enough to render it of timely interest now.—ED.]

THERE are many interesting types met with in a newspaper office in the day's work, but none more interesting than the advance man for the traveling theatrical company.

He is at home wherever he goes and with all he is modest. He is too modest, in fact. He does not care to tell much about himself, and that is why the public seldom hears of him. He is too busy looking for publicity for others to care for any for himself. The *Herald* has, therefore, assembled a list of the best known agents who have visited the city. In this work Jacob Wilk, who has been spending the Summer here, and who has for years been one of William A. Brady's men, has greatly assisted.

The difference between the general press agent for a theatrical enterprise and the ordinary press agent lies mainly in geography. One is located in New York city and the other makes his home forty weeks out of the year wherever he hangs up his hat. Some of the general press men have been itinerants, as Theodore Mitchell was before he joined Oliver Morosco's office in New York. He has visited Duluth in advance of Lillian Russell and William H. Crane, and it is largely due to him that Miss Russell made her appearance as a writer of articles on beauty. Others came direct to their work without any "road" experience, as did Leander Richardson, who has kept the world informed of the doings of William A. Brady in the most telling manner possible, so that it may safely be said that more has been written about that picturesque producer in the Richardson administration than was published at any time up to the present. Mr. Richardson was for many years the owner and publisher of the New York *Dramatic News* and is one of the pioneer theatrical newspaper men. Charles Emerson Cook, just lately retired from handling the general work for David Belasco, will take a similar position with James K. Hackett. His successor is Chester Rice, who last season visited the larger Eastern cities with David Warfield. Mr. Rice handled the work for "The Country Boy" when that comedy was seen here. J. Clarence Hyde was called in from the "road" by Klaw and Erlanger to succeed John Murray, who died accidentally when returning home from a Princeton reunion, and John D. Williams was asked to take a similar position with Charles Frohman within a few months after graduating from Harvard, and the Ben Greet company. Toxen Worm traveled for many years with Liebler companies, but now he stays in New York looking after the Shubert companies appearing in the metropolis, while Charles P. Greneker sees to it that no editor goes without material about the Shubert touring companies. He knows what they will use, for he was a police reporter on a Pittsburgh paper before he joined the staff of the Shuberts in the capacity of agent for "Girls." Eddie Dunn will, as of yore, tell folks of the Cohan and Harris activities.

Many agents there are who do not want to stay permanently located. They have friends in every place they go, and they like their "pals" and want to see them at least once a year. Men like Barney Reilly do not enjoy the prospect of a year without a real visit with the newspaper men they know from one end of the country to the other. They are welcomed in every office. Soon Mr. Reilly's cut trunk will be filled with material for "Sari" and he will start happily on another tour of his old "hangouts." "Bill" Gorman has been traveling many years, but that will not prevent him from doing a strenuous year with "The Garden of Allah," nor will John Harley's Summer work in Denver prevent him from putting in an industrious season with "Joseph and His Brethren," which is booked for a week's stay in Duluth during the coming season, as is "The Garden of Allah." Eddie Cooke will do valiant service for "Ben-Hur," as he has for more than a decade, and Jim Decker will have many a scrap book filled with material telling of the wonders of the English racing play, "The Whip," which is the particular offering upon which he will concentrate his varied experience and energy. Walter Messinger's smile will be seen in many offices where "Potash and Perlmutter" is mentioned, while John McMahon will again prove that he is worthy of the best, traveling "ten days ahead" of "Within the Law," as he did last season. His namesake, who has been with "The Blue Bird" since it has been touring, will doubtless continue in a similar capacity, though it's possible that Nat Roth will undertake the management of the wonderful Maeterlinck fantasy. Nick Wagner will be heard from ahead of a Brady play, as he has been for the last five years, while Louis Miller will visit the Pacific Coast with "Too Many Cooks," the Frank Craven farce that has enjoyed a Summer in New York, and which bids fair to establish Mr. Craven as one of the most brilliant writers of comedy in this country.

John S. Hale, who was here managing "Bunty Pulls the Strings," is now managing the Brady playhouse in Wilmington, Del., and E. J. Williamson has been doing special work for the "Little Women" company, which toured the Middle West. One of the most capable of the general managers is Charles D. McCaull, who has not been touring much of late, because of his arduous labors managing the details for the Brady attractions. He is located in New York. When last seen in Duluth, Mr. McCaull represented "'Way Down East."

It's only the older members of the newspaper forces about town who will remember Charles A. Miller, who brought the pantomime, "Kajanka," here. Now Mr. Miller is the booking manager for Mr. Brady, and finds his time amply filled arranging tour for twenty-odd attractions. Max Hart, who was an assistant to Mr. Miller in his touring days, is now a prosperous vaudeville agent in New York. E. J. Hassan is another standby of the Brady staff, as is Brightly Dayton, who will travel as usual with a success. Harry Elmer has been spending the Summer on the Continent, and whether he will be able to return in time to manage "Little Women" as he did last season, is problematic at this moment. When Mr. Brady starred in "After Dark," Harry Elmer acted as his treasurer. Clarence Bulleit left an Indianapolis dramatic desk to do the advance work for Robert Mantell.

Robert McIntyre has forsaken the Pullmans and dining cars to sell pasteboards at the Playhouse, New York, and Sam Rorke is doing the same sort of work on the other side of the Continent at the Morosco Theater, Los Angeles. Jake Rosenthal has returned from the Coast, where he has been for a year, to make things hum for John Bunny, who is to tour with a specially organized company. Sam Myers will be the advance agent with the company. Francis Reid is to be attached to the Frohman office, and doubtless Tom Namack will noiselessly arrive and depart from many towns in the interests of Maude Adams. Howard Gale is interested this season in a touring company of his own and Oscar Hodge will continue to manage the Neil O'Brien Minstrels. The Batchelor Brothers will follow the Morosco banner this season and find things pleasant in that fold working with Kitty Gordon. Leon Victor's last visit locally brought him here on behalf of "Broadway Jones," but since that company does not tour this season it is very probable that he will come here with another Cohan and Harris success. H. W. Matthews is announcing that he will write his name officially on "Seven Keys to Baldpate" stationery. Joe Vion is to spend a pleasant and merry time "counting up" for Harry Lauder, while it is very likely that Louis Stern will do all the work ahead. Ernest Shuter was last seen here with "The Trail of the Lonesome Pine," and his work with the Klaw and Erlanger forces will continue this season as well. Harry Ridings and John Garrity have forsaken the cut trunk circuit to manage theaters in Chicago, and Ed. Buckley's fortunes have been cast with the Taliaferro Sisters. Eddie Doyle will be found located in either Chicago or Boston doing very effective work for a Brady organization, while Louis Nethersole is working along similar lines for Doris Keane in other parts of the country. James Somes has retired from the business to live happily in Boston and John Sheehy is having a very enjoyable Summer with the Ringling Circus until he is called to join the John Cort forces for the regular Fall season, when he will hearken to the words of Ed. Giroux and Dick Lambert, and armed with much material and a Cort attraction he will work overtime planting the good news that "the best company of the season is coming to town."

In the John Cort office it is very likely that Miles Manton will do all the same towns he made last season for McIntyre and Heath, and J. M. Stout will act as manager of the Cort Theater in New York, while a trusted Cort executive—Eddie Weil—is now acting as general representative for Harry Frazee and the Longacre Theater, New York. Ed Bloom will

(Continued on page 5.)

MADAME CRITIC

TO watch George Probert getting away with the role of Oskar von Guggen, ex-army officer or diplomatist, or whatever distingué calling took up his time in the play, "Innocent," was a perfect treat.

We have become so accustomed to the clever George in crook parts that the idea of his moving up the social scale with a von in the middle of his name came as a distinct shock, until we got used to the novelty. Mr. Probert is to be congratulated upon his escape from the low-life gutters. Of course, Von Guggen had a smudge of some sort on his proud name, and that helped a bit to reconcile the audience to the fact that the versatile George had determined not to be bound down to one-line parts for the rest of his life just because the public liked him in them. I venture to predict that Mr. Probert's next role will be one without a taint of any sort.

Be that as it may!

As a German nobleman, Mr. Probert employed an original accent which sounded just as well as the Hebrew intonation of some of our actors who flatter themselves that they are speaking the English with a German flavor. He also got away with the comedy as strongly as though it had been written for him in an Armstrong play. He swung his military cloak most valiantly, and when it came to the seduction scenes, he laid out his plans with a frankness which caused him to appear interestpdly honest.

Von Guggen didn't fool Innocent for one moment, and he didn't try to—which made the character so unique, for plays in the past have offered us men with Venetian holiday inclinations, who were either terribly quiet, but tense plotters against a poor girl's honor, or else they were "bold, bad villains," ready to choke her if necessary. But Von Guggen is in a class all to himself on the stage. It seems to me that he is best described as a young man with an up-to-date technique who takes his victim into his frank confidence—as one good pal to another.

* * * *

One reader of my comments about the French Countess in "It Pays to Advertise" does not agree with my criticism in regard to that character. He writes:

"Your remarks in your current issue anent the delicious part of the Countess in 'It Pays to Advertise' raised what seems to be rather an interesting point: as to whether it is possible to speak ungrammatically in one language and with perfect idiom in another. You seem to think it is not possible. In fact, you say flatly, 'It can't be done!' I can assure you, Madame, that it can be done, and that there are to-day thousands of partially educated people in Europe who speak their own language with a local or provincial accent and yet who have acquired a perfect pronunciation of a foreign tongue. The reason is not far to seek. When people go abroad to learn a language they nearly always select the city for residence which is known to have the purest pronunciation; thus, since learning a language is mostly imitation, they are able to pick up a perfect accent in their new language, irrespective of what their shortcomings may be at home.

"I could certainly give you at least one American, and very many English, examples of this phenomenon from among my own friends, but it would scarcely be polite to do so! There are even examples to be found on the stage. Indeed, one of the best was the late Harry Fragson, the English music hall star, who was recently murdered when playing the Paris Alhambra. Fragson always spoke English with a noticeable Cockney accent (he was, of course, by birth an East End Londoner), but I don't think the purity of his French was ever questioned even by Parisians, among whom he was so popular. I believe any experienced traveler will bear me out in saying that it is not only possible to emulate the example of the Countess, but that there are people about doing it every day, and that therefore the authors were perfectly justified in their 'contradiction in language.'"

"The Miracle Man" was certainly a praiseworthy attempt on the part of George Cohan to lengthen the radius of his talents. From musical comedy to tuneless entertainment was quite a step in itself, and now, the serious form of drama!

Even though "The Miracle Man" did not come up to expectations, I think every one felt that it will be merely a stepping stone from which our Schaeffer of American playwrights will go to another play which will be nearer perfection and interest. Nearly every one has a remedy for "The Miracle Man." Doubtless Mr. Cohan is already at work upon its defects. General opinion seems to be that the last act is entirely unnecessary, and that the first should be laid in the slums, where Mr. Packard's story opens. Maybe this would improve "The Miracle Man," and maybe it wouldn't. Who knows? So many playgoers appear possessed of the personal conceit that they could be playwrights, critics, or actors if they but chose.

* * * *

I must confess that two factors in the wind-up of the play impressed me unpleasantly, and they were the promised marriages of the former cocaine fiend and the pseudo paralytic with two young, pretty and innocent country girls.

I understood that Mr. Cohan wished to bring his drama to a happy close after the death of the Patriarch in the preceding act, but he employed very bold measures to do so. Neither the former cocaine fiend nor the fake paralytic could, by the greatest condescension, be described as relatives of the fascinating bank robber, Jimmy Valentine, who won the banker's charming daughter because he was both personally and mentally attractive, and not because he was a reformed crook.

If Jimmy Valentine had been either the cocaine fiend or the paralytic, he could never have gotten away with the sentimental part of Armstrong's play. There must be some reason for a sweet, young thing falling in love with a crook, and brains and a handsome face would go much toward our excusing her weakness—but there is none of this which cries out for compassion in behalf of the two in the Cohan play.

After the Patriarch had brought about their reformation I fancied I could still see the cocaine fiend sniffing his drug and the ugly paralytic's arms too crooked ever to be placed around the waist of a young girl who had lived the simple life.

Never having read the book, I don't know just how Mr. Packard disposed of his characters in the end. It may be that Mr. Cohan was but following a precedent set by the author. If so, Mr. Packard is to blame for so offending social good taste. As reformed crooks, the cocaine fiend and the paralytic asked for our sympathy and interest, and got it. But—as sentimental lovers—never!

* * * *

Chauncey Olcott has a new leading woman, who is both young and pretty. Besides, she can act—so they tell me. Her name is Edith Luckett, and her greatest experience was gained as a member of the Pittsfield, Mass., Stock company, by which she earned for herself the envied position of playing opposite to George Cohan in "Broadway Jones."

Being ambitious, as well as young, Miss Luckett recently took advantage of an opportunity to attend the rehearsals of "Experience," the new play in which Billy Elliott is to assume the new title of actor-manager, and thereby placed herself in the way of an engagement.

Her idea—one which a number of other young and ambitious actresses would do well to emulate—was to study the acting of a good cast at close range. One day while entering the theater she ran into Fred Zimmerman who, instead of shaking hands and remarking how hot the day was for cool September, stood looking at her as though he were thinking of something else.

"Wait here," he said, much to the amazement of Miss Luckett.

In a few moments he returned, but not alone. When Miss Luckett saw that Henry Miller was with him her knees began to tremble, for some vague suspicion that she might be the victim of some cast conspiracy flitted through her mind. And the shock was so sudden, too. She hadn't even been thinking about looking for an engagement that day.

"If you agree with me, here's Chauncey Olcott's new leading woman," remarked Mr. Zimmermann to Mr. Miller, as he introduced them. And Mr. Miller did agree, and since he is directing the rehearsals of the latest Olcott production, Miss Luckett was engaged without further ado. All of which proves that it sometimes pays to be studious.

MADAME CRITIC.

White, N. Y.

FRANK BACON, ADA GILMAN, GAIL KANE, JAMES C. MARLOWE, AND GEORGE NASH IN A SCENE FROM "THE MIRACLE MAN."

EASY TO BE DELICATELY RISQUE

On the other hand, any one may be adept at the delicately risqué. As a matter of record, I cannot at the moment think of a person of my acquaintance — man or woman—who is not more or less a whip hand at the business. The idea that when Oscar Wilde died the knack of the tactfully risqué died with him is as preposterous as it is popular. Compare, for instance, any line of Wilde's you choose with my friend Miller's "There can be no peace of mind for the old man who has taken for wife a young woman; he must ever be jealous of the man she should have married."

Why, even some of our American playwrights are handy at the thing! Consider, against any line of Wilde's, for example, Mr. Hurlbut's "When a man encounters a woman in a mood he doesn't understand, he desires to know if she is tired." (From "The Strange Woman.")

The very fact that Wilde has had countless imitators, and Rabelais none (or exceeding few) proves, in a measure, the contention that complete, convincing vulgarity is ten thousand times as difficult of accomplishment as the nicely suggestive. For a million men like myself who can write such smartly risqué, but thoroughly childish, things as "The Empress Josephine—caviare to the General" and "Girls' boarding school—an institution of yearning" (I can turn 'em out, when absolutely pickled, by the yard), there is born but one fine old vulgar Wycherley with his fine old vulgar Mr. Horner. Shaw has tried his very damndest to be vulgar—and has regularly failed. So has Wedekind. So Brieux. So, ever save in one trivial instance, Echegaray. There is, so far as I know, only one piece of dramatic literature in Europe today that in any sense may be said to approach, however remotely, to handsome, soothing, compelling, admirable vulgarity, and that one piece is the "Reigen" of Arthur Schnitzler. Whenever you hear a critic get red in the typewriter over the "vulgarity" of a theatrical presentation, you may make up your mind that the critic in question confuses vulgarity with common stupidity. And, as I have proved to you, the two cannot and do not go together—ever. That is, vulgarity cannot be negotiated whether in literature or stage buffoonery of what not save by intelligence and skill. Mr. George Robey, the most vulgar comic actor on the British stage, has been eulogised in one of the most dignified of the critical journals of arts and letters for the intellectual quality of his vulgarity.—*George Jean Nathan, in October Smart Set.*

Personal

ASQUITH.—Miss Mary Asquith has discovered another unknown playwright. This time it is Parker A. Hord, whose play, "Angela's Substitute," has been accepted by Marie Dressler. "Angela was in my office barely five hours," Miss Asquith said. "Before I finished the first act I could see Miss Dressler in the play. Three days later the contract was signed. I prefer to leave any publicity about the play to the producers; but it is clean, wholesome comedy. I am fortunate in having among my clients several new writers, with real ideas, fresh viewpoints, and original methods, from whom the theater will hear."

MR. EDWARD SHELDON,
Who Will Have Three New Plays Produced This Season: "The Garden of Paradise," "The Song of Songs," and "The Lonely Heart."

CHAPMAN.—With the return to activity of the Brothers Byrne of "Eight Bells" fame, last week at the Orpheum Theater, Philadelphia, in "An Aerial Honeymoon," a new composer of much promise was brought to light. He is Elmer B. Chapman, and the compositions arranged by him for the new Byrne medium were generally admitted to form one of the most important elements in the success of the piece. After the first performances, George Nicolai, who arranged the return of the Byrne Brothers, in association with Rowland and Clifford, decided that Chapman should remain with the production the entire season, personally conducting his own compositions. The book of "An Aerial Honeymoon" is the work of John F. Byrne, who also appears in the cast along with his brothers James A. and Andrew Byrne.

FRIML.—The contract existing between Arthur Hammerstein and Rudolf Friml, composer of "The Firefly" and "High Jinks," has been dissolved by mutual consent. George Blumenthal, business-manager for Emma Trentini, now under the Shubert management, will in the future look after Mr. Friml's musical interests.

PARKER.—Louis N. Parker, author of "Joseph and His Brethren," "Disraeli," and "Pomander Walk," sailed on the *Minnehaha*, Saturday, for New York. Mr. Parker comes to attend the rehearsals of his "The Highway of Life," which is to be produced at Wallack's Theater next month, with Lennox Pawle as Micawber.

SAYLER.—Oliver M. Sayler, the accomplished dramatic editor of the Indianapolis *News*, is sojourning in New York for a few days after an exciting experience in all parts of the European war zone. Mr. Sayler will be able to give his paper some graphic details of his personal experience. He spent some time in London, Paris, and Germany, and expected to stop in Berlin for some time to witness a production by Reinhardt, but was caught in the mobilization net and had to abandon his cherished purpose.

STRANSKY.—New York's music lovers are welcoming with particular gratification the announcement that Josef Stransky will continue as the conductor of the Philharmonic Society this season. For a time it was feared that the war would detain him indefinitely in Europe, but he has cabled that he will be in New York the end of the month to begin rehearsals.

Hubert Henry Davis's new four-act play is entitled "Outcast," and was produced recently at Wyndham's Theater, London, with Gerald du Maurier in the cast.

"AHEAD OF THE SHOW"

(*Continued from page 3.*)

send out his own company to play "Hanky Panky." Larry Giffin finds his time so well spent with Mrs. Fiske that he will not make any changes, and will send out material on her behalf as has been his custom for some years. Percy Heath has left the routine work of the Savage offices to write librettos, and his successor is Jack Pratt, who was for years associated with Wagenhals and Kemper. Clarence Bennett is piloting the Beachy-Oldfield combination about the country, and for the Summer Floyd King is visiting newspaper offices for the sake of telling them about the Hagenbeck-Wallace Shows. Wells Hawks is doing special work in Baltimore and Tom North is managing the motion picture business for George Kleine on the Coast.

Al. Strassman's name appears on the Al. Woods offices in New York, where he welcomes you with the same warmth that you were sure of when he was merely an agent with Marie Doro. Frank Morse has returned to Washington to operate a press bureau and do dramatics for the *Post*, but he has been worthily succeeded with Henry Miller by A. C. Robinson, who is now in Chicago with "Daddy Long Legs." Al. Canby is managing the Ruth Chatterton company, and that must be a soothing experience after several seasons with Nazimova. George Appleton is managing the Maxine Elliott Theater in New York on behalf of its owner. The Mooser Brothers have brought credit to their native Sacramento, Cal., in their success, and have also brought much pelf to their pockets by their handling Ching Ling Foo in this country. George Roberts and Frank Clausman were teammates in the management of the "'Way Down East" affairs of the past season, while Howard Herrick enjoyed his first Pacific Coast tour at the same time ahead of the dramatization of the novel, "The Trail of the Lonesome Pine." Dick Mitchell is the head of the copy desk on a Salt Lake City newspaper and Charley Phillips was last heard from in Boston managing a Summer opera company that did not have a long run. Whittaker Ray is engaged in managing a series of motion pictures on behalf of the Universal Film Company. John Sneckenbeger is to manage "The Misleading Lady" in 1914-1915, and Gilman Haskell, as usual, will look after the Winter Garden interests on tour.

May Dowling is one of the very few successful woman press agents, and during the Summer she has been in Boston managing the new series of Rainey Hunt pictures. Producing does not interest Francis X. Hope any more, for he has become George M. Cohan's personal representative, and has more to do now than he did when he acted as manager for Adelaide Thurston. Charles Hertzman is to have a set of Annette Kellermann pictures in Michigan and Frank Cruikshank is enjoying his outdoor work at the White City, Chicago, as much as he ever did seeing that "The Three Twins" was properly advertised. A newcomer to the West is David Wallace, who is making his first local appearance as advance representative for "Omar, the Tentmaker." He is an experienced newspaper man, who has won his spurs on THE DRAMATIC MIRROR. He is followed on behalf of Tully and Buckland by J. G. Peede, who claims Fall River, Mass., as his birthplace, and Mrs. Fiske as his first employer in the gentle art of getting space. Charles MacGeachy has not been active of late on behalf of his chief, Charles Frohman, but he has not been idle by any means.

Gus Frohman will not travel any more. He says there are plenty of younger men than he, and he will find willing "hikers" about New York as he did when away from the metropolis. During the past season Randolph Hartley and "Pops" Leo Flynn were the direct representatives of the management with Otis Skinner in "Kismet," and now that he returns to the Frohman management for the coming season it's problematical what they will do. Horace Judge is back on the road this season with George Arliss in "Disraeli," and Will O. Wheeler will spend his thirty-fourth year as an agent during the coming season with another Liebler offering. Frank Chapman is exploiting the Edison talking pictures through Canada. With Will Hodge, A. J. Spencer has been acting as manager, while M. Wise has refused to remain in New York as botanist to the Winter Garden there. Silk-hatted Si Goodfriend does special publicity work when not engaged in handling a Daniel Frohman company. His silk-hatted co-adjutor, Branch O'Brien, is active in a theatrical enterprise of his own. Henri Gressitt does not travel much of late, preferring to "run" his automobile and enjoy the sights on Broadway. Gerald Fitzgerald has enjoyed the pleasure of owning a company of his own, but he may repeat the sensation at another time. Back here will come Wally Decker, and ten days later "The Bird of Paradise" will appear at the Lyceum, with Ben Giroux in charge of the Hawaiians. Bob Priest is a motion picture magnate, as is Dick Richards, who was at one time with Lawrance d'Orsay. He was known for the automobile pipe he smoked. Fred Mayer enjoyed a year with Louis Mann lately, while his old friend, Bob

(*Continued on page 9.*)

POPULAR MANAGERS

Among the successful managers in this country today, I am confident there are none who can surpass Tunis F. Dean, either in popularity or the esteem in which he is held by his thousands of friends both in and out of the profession. Although born in the city of Indianapolis, Baltimore hails him as one of her most valued sons and citizens. It has been three years since Mr. Dean came to Baltimore to take charge of the Academy of Music. No one but a Baltimorean can appreciate the task which confronted him when he assumed management of this house, which had for years proven a continued failure. Mr. Dean was allowed to put into execution his own

Platt, Atlantic City.
MR. TUNIS F. DEAN,
Manager of the Academy of Music, Baltimore.

ideas. He was indefatigable in his efforts to please the public, which was quick to note the change, and in less than two months he had all Baltimore talking about the Academy and its manager.

Under his régime the theater has proven a tremendous success. Mr. Dean is possessed of a distinct asset which served him to good purpose—namely, an unusually charming and striking personality. Democratic in manner and bearing, extremely courteous to all with whom he comes in contact, it was not long before he numbered every one whom he met as his friend. His most striking characteristic is his thoughtfulness for others and his generosity which is as unusual as it is rare. He is acquainted with every prominent actor and actress in the profession, and numbers among his closest friends almost every star and producing manager in the country. For years he was associated with the Belasco forces, acting as manager for Blanche Bates, Frances Starr, Mrs. Leslie Carter, and David Warfield. The high esteem in which he is held by every newspaper man in town is a strong point in his favor. The walls of Mr. Dean's office in the Academy and reception room are completely covered with photographs of every description, including actors, actresses, managers, opera singers, musicians, statesmen, churchmen, novelists, playwrights, and critics, each being autographed, and bearing a little inscription of esteem and regard for the recipient.

All Baltimore wishes Tunis Dean a long life, good health, continued success, and, above all, hopes that he will never tire of it, as the people, in turn, will never cease to claim him as their own.

LONDON NOTES

On Sept. 4, Arthur Bourchier produced, at the Garrick Theater, London, "Bluff King Hal," a new four-act comedy by Louis N. Parker. Bourchier was cast for Henry VIII.

Michael Faraday has revived "The Chocolate Soldier," at the Lyric, in London, at popular prices. It is to run only five or six weeks.

THE German Army has made a serious inroad on the actors of Koenigsberg, according to German papers. The Stadt Theater has lost almost its entire artistic force. Ten members of the company, including the manager, have joined the colors. Forty of the fifty musicians in the orchestra have exchanged their instruments for rifles and swords, and the chorus has been reduced to four members. Even one of the female members of the company, Frl. Lotte Müller, has reported as a volunteer nurse.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor
LYMAN G. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $4.50; six months, $2.50; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C., Saarbach's News Ex., 21 Bride Lane. Australasian News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

THE ADAPTING OF PLAYS

THE views expressed by Mr. LEO DITRICHSTEIN in last week's MIRROR are the deliveries of an experienced and successful adapter of foreign plays. As such, there is no one better known in the United States. He is competent to speak with authority, and what he has to say is the result of expert knowledge.

Mr. DITRICHSTEIN calls attention to one or two things which lie at the root of many failures. He is not the first to point them out, for THE MIRROR has done so before him. But they will bear reiteration on all occasions, and his views are nicely expressed in Mr. KNOWS's interview.

"Now will you tell me, sir," remarked Mr. DITRICHSTEIN, "how can an adapter, who has nothing but a hack translator's word to go by, have any sympathy with the original work? How can he tell the warmth and the feeling to be conveyed in a particular characterization? How can he get the life and vigor of the untranslatable idiom? The whole spirit comes to him dead, with scarce a transient spark by which to make it glow again. As light loses by reflection, as power by transmission, so with a play by such alleged 'adaptation.'"

We rejoice that we have this statement direct from one who is not a layman, but an expert at the practise he criticizes.

To one who recalls the many successful adaptations of twenty years ago, the practise of certain present-day managers to rely for their judgment of a foreign play or musical work on a hack translation, seems an appalling case of bad judgment.

As well might an art patron invest $10,000 or $15,000 in a painting on the strength of a photographic copy; for all that such a translation can possibly achieve is to give the investor a crude sense of the story, the situations and the characters.

How would this work as applied to a play that depended on the coloring of the characters, the life-like endowments of certain traits and individualities? Recall the wonderful impersonation by Sir HENRY IRVING of the old guardsman in "Waterloo," of JOHN T. RAYMOND in the title-role of "Colonel Sellers." Neither of the plays mentioned was of an exceptional character, but the old guardsman and the volatile colonel will never be forgotten by those who witnessed the performances.

A literal translation of any work from one language into another is deadly. It is a lifeless corpse. The process of regalvanizing the corpse is rarely successful. The point of view is lost, the perspective is gone, the spirit is dead, the true coloring is blurred, and no manager can form a just estimate of the true value of a work so treated.

The translator, the adapter, must have a perfect knowledge of the original to catch its facets, its flashes, its whole character, and he must be able to translate these, not as cold, literal, materialistic elements, but with the vital life spark of the original—and that is the difficulty.

It is far more difficult than it seems. The proof is that we have twenty-five playwrights or more in our midst, and hardly one accomplished adapter besides Mr. DITRICHSTEIN.

THEATRICAL BUSINESS

JUDGING the theatrical situation as to business at this rather early period, influenced as it is by unrest occasioned by the European war, the reports are neither alarming nor too assuring.

While managers are averse to speaking frankly about their business affairs, outside opinion is divided according to sections. Business seems to be good in certain areas and only fairly good or positively bad in others.

West of Cleveland, for instance, as far as the Missouri River, theatrical companies are well supported, while the reports which reach THE MIRROR from west of Omaha are less favorable.

The South still remains, as for some years past, neutral ground. Here and there we hear of good business, but general conditions are not flattering.

In the Middle States the harvests have been good, and the market for foodstuffs and live stock has not been materially affected so far. But in the South the cotton market is badly demoralized by the stop put to the European demand by the war.

Just what is causing the depression west of the Missouri is not quite clear as yet, while reports from the Pacific Coast were unfavorable even before the war, and have been anything but favorable since.

In New York no noticeable change for the worse has been experienced. A good play attracts, a bad one soon ceases to exist, according to the inevitable law of supply and demand. Generally speaking, the war has had no perceptible influence on the theaters here.

THANKS TO "THE MIRROR"

Editor DRAMATIC MIRROR:

SIR.—I thank you very much for the interest you have taken in trying to locate my boy, J. Ross Bell. I am thankful to be able to tell you he is safely with me to-night and in the best of health. I am a very happy mother to-night, as I know I have a great deal to be thankful for.

Again, thanking you for your kindness.

Very respectfully,
ELIZABETH A. BELL.

GOSSIP

Harrison J. Terry and wife are with Selwyn Company's "Within the Law," playing Eastern time.

Mortimer Martini opened "The Rule of Three" company this week in Pittsburgh, playing the part of Phineas Dallard.

Edwin Varney opened at the Crescent Theater, New York, Sept. 5, in "The Round Up," playing Dick Lane.

William Riley Hatch has been engaged by I. W. Hope for a leading role in "Milady's Boudoir," in which Adele Blood is to be starred.

William Lorens, leading juvenile man for the Burns Players, Colorado Springs, Colo., closed his Summer season Sept. 19, and went direct to New York to open in a new production.

Leslie Ryecroft, who is to assist Clifford Brooke in the productions of "The Highway of Life" and "The Proper Person," Nazimova's new play, recently arrived from London.

Work on the Theater Marbis, Fresno, Cal., is being rushed for the opening Oct. 30-31. Theater Fresno, of the same city, is undergoing new touches preparatory to an early opening.

Georgia O'Ramey will return to Broadway on Oct. 5, on which date she will help to inaugurate the new Winter Garden production, "Dancing Around."

The New York company of "Seven Keys to Baldpate" opened its season at Rochester Sept. 14. The company will be seen at the Bronx Opera House the week of Sept. 28 and two weeks later at the Grand Opera House.

Stanley G. Wood has been engaged by H. H. Frazee to play Thomas J. Vanderbolt in "A Pair of Sixes" with the central company. This is Mr. Wood's second season under the Frazee management.

Madame Emma Trentini has sailed from Italy and will arrive in New York this week, when she will immediately begin rehearsals for the new operatic production in which the Messrs. Shubert will present her.

Allessandro Sappell, head of the well-known costume house, of Caramba, Italy, arrived on the steamship *Europe*, Sept. 15, to fulfill an engagement with the Liebler Company to make their costumes for "The Garden of Paradise."

"Joseph and His Brethren" has made a big hit in Chicago, where it is appearing at the Auditorium. The critics are paying special tribute to the dances, which were designed and arranged by Miss Violet Romer. Miss Romer is the premiere danseuse of the production.

Paul Terhune, who has been with May Stewart for two seasons, has been re-engaged for the same roles. Walter C. Wilson, for seven years with Henry W. Savage's attractions, has been engaged for the comedy roles and will direct the music in her production of "Lucrezia Borgia."

Manager C. W. Lawford, who took charge of the Bradford Theater, Bradford, Pa., on March 16 last, succeeding Jay North, who resigned, will be retained at that theater for the coming season, which will make his sixth year as a local representative of the Reis Circuit.

Miss Alice Donovan is a new star in the Bonstelle company at the Garrick Theater, Detroit, Mich. She has been in the company before, but now she returns as one of the principals. She was connected with Miss Bonstelle's Northampton company, and has just closed an engagement with the Bonstelle Players in Toronto. She has been seen as the wealthy, giddy widow in "Broadway Jones," and one of the mothers in "The Piper." In private life Miss Donovan is Mrs. Cyril Raymond.

William Faversham, Virginia Harned, William Gillette, Ernest Lawford, William Norris, Elizabeth Murray and William Courtenay will take part in the benefit in aid of the British Red Cross at the Lyceum Theater, Friday, Nov. 13. Two new one-act plays, "Gruesome Grange," by Anthony Hope, Comyns Carr, and Captain Robert Marshall, and "What Do You Know About That?" by Claire Kummer, will be presented. Other artists will contribute specialties.

FRENCH DRAMA GOES ON

The arrival of Madame Yorska from Europe via Montreal brings the announcement that the war will not interfere with the plans of French drama in this country. Madame Yorska, with José Ruben as leading man, begins rehearsals here Sept. 15. The first performance will be given in Chicago, Oct. 12. Four plays will be given there, including "La Phalène," by Henri Bataille. Nov. 16 the organization will open in this city with performances at the Century Lyceum.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

MISS OLLA LUDSDON, New York.—Miss Hardie Meakin has played Lt. Sammy Larkin in "The Rose of the Rancho" and Shorty in "The Squaw Man."

R. E. H., New York.—Paul Decker last appeared a few weeks ago with Lora Lieb in a vaudeville offering, "The Dansant." Faye B. Cusick is with "One Day," en tour.

FRANCIS RAEB.—(1) Yes. (2) Frank Martos and Aladin Benyi are the librettist and composer respectively of the Hungarian operetta "Suzi." The American version is by Otto Hauerbach. (3) "In Siam" is the musical hit of the new Hippodrome production.

H. CARTER, Chicago.—(1) A copyright is issued in the name of the proprietor of the play, and we fail to see that the author's name is affected by it or the copyright impaired because the author assumes a pen-name. (2) Why authors of successful works prefer to remain unidentified by the public is a question for them alone. We could imagine several reasons why they might choose to remain unknown. Of course they could change their names legally if they choose. We don't see how we could shed any further light on the problem.

BUTT, Wichita Falls.—Valeska Suratt is appearing in vaudeville this season. You might write to Miss Suratt for pictures of scenes from "The Girl With the Whooping Cough." Her address can be found in THE MIRROR's vaudeville dates. (2) The original cast of "Lulu's Husbands" was as follows: Lulu Rogers, Mabel Barrison; Mrs. Billings, Louise Closser Hale; Mrs. Marguerite Morrison, Panchon Campbell; Agnes, Sophie Tucker; Miss Collamore, Mary Mallon; Dr. Herbert Morrison, Harry Conor; Albert Schwartz, Robert Dempster; Algernon Brown, Edward Heron; Justice Jackson, Riley Chamberlain; Officer McAuliffe, Thomas Delmar; Officer Hennessey, George Le Soir; Officer O'Flynn, H. S. Sargent; A. Lyre, Ralph Dean; James, Frank T. Daniels; Charley, Harry Sargeant.

G. B., Minneapolis.—The prominent theaters in New York about 1840 were the Park, Bowery, Niblo's Garden, National, Franklin, Richmond Hill, Chatham, and Mitchell's Olympic. Castle Garden was first associated with the stage in 1845. (2) Excepting Shakespeare, some of the plays in vogue at that time were "The Lady of Lyons," "Richelieu," "Mary Stuart," "The Hunchback," "The Last Days of Pompeii," "Brothers," "Virginius," Jack Sheppard," "The Artist's Wife," "Jane Shore," "Metamora," "Damon and Pythias," "The Battle of Waterloo," "The Marble Heart," "Maseppa," "Jim Crow," "Love Laughs at Locksmiths," "Robert Macaire," "Wild Oats," "Naval Engagements," and "The Irish Ambassador."

B. L. M., Zanesville, O.—Charlotte Granville began her professional career at the St. James Theater, London, under the direction of George Alexander. Appeared in prominent part for the first time in 1890, playing Madame de Quincompoix in "The Struggle for Life" at the Avenue Theater, London. At the same theater she appeared in "Man Proposes," "The Gay Lothario," and "Lady Windermere's Fan." Understudied Mrs. Patrick Campbell in "The Second Mrs. Tanqueray." Appeared in several engagements at the Criterion, London, after which she returned to the St. James, appearing in "The Princess and the Butterfly," "The Ambassador," "A Man of Forty," "The Wisdom of the Wise," and "The Awakening." Played Madge Larrabee with William Gillette in "Sherlock Holmes." Has played prominent roles in many London productions. Appeared at the Thirty-ninth Street Theater, New York, in 1910, in "We Can't Be as Bad as All That." Was a member of the Drama Players, season of 1911-12. In "The Divorce Question," 1912-13. (2) John Galsworthy was born at Coombe, Surrey, England, Aug. 14, 1867. Educated at Harrow and at New College, Oxford. Author of (books) "Jocelyn," "Villa Rubein," "A Man of Devon," "The Island Pharisees," "The Man of Property," "The Country House," "A Commentary," "Fraternity," "A Motley," "The Patrician," "The Dark Flower." (Plays) "The Silver Box," "Joy," "Strife," "Justice," "The Mob," "The Fugitive."

ON THE RIALTO

"If 'The Governor's Boss' ever comes to town—and it threatens—theatergoers will see what is regarded as a distinct novelty in stage mechanism," etc. (*Morning Telegraph*, Sept. 23).

A review of "The Governor's Boss," the production of which took place at the Garrick Theater April 13, 1914, appears in THE MIRROR'S issue of April 18.

A regiment of newspaper men and women well equipped with questions and quills marched to the Hotel Plaza last week to beard Sir James M. Barrie in his den. But to no avail, for Sir James, with his incomparable elusiveness, made a masterful retreat under cover to the smoky shelter of Pittsburgh.

"Seven Keys to Baldpate" has caught on in London, where it was recently produced by Charles Hawtrey at the Apollo Theater. The *Referee* in its review calls it "quite the wildest and woolliest thing that ever happened on this side of the Atlantic. The thing is a huge joke in which one absurdity succeeds another; 'a piece of utter nonsense,' as Bernard Shaw might say, but it is clever nonsense, which is much more exhilarating than nonsensical cleverness. . . . We can confidently recommend the play as a certain cure for melancholia."

Ben Greet, who at the close of his Summer open air tour sailed for England, writes to his manager, L. M. Goodstadt, of his war experiences in his own village of Charlton. In addition to a daily four hours' police patrol, Mr. Greet is assisting in the establishment and maintenance of a Belgian hostel in Charlton, where they are already caring for twenty refugee families. Twelve families are at present sheltered under Mr. Greet's roof.

"A company of seventy actors have recently joined the colors," writes Mr. Greet, "thirty-two of whom have played with me in one or another of my companies."

The opening scene of "Evidence," which comes to New York soon, is in an old inn at night, beside the sea. A vague sense of impending mischief is conveyed by the sounds outside, harmless enough in themselves, but all exhibiting restlessness. There is the distant sound of the old horse stamping his hoofs in the stall, and the monotonous roar of the sea. In the original scheme of things, there was also the cry of a sea-gull near the window, and it was this effect that sorely puzzled George Foster Platt, who directed the rehearsals. First he asked one of the authors to imitate the cry. All she could tell him was that it sounded human. Then he asked a musician to give him an idea on his bassoon, but the result more closely resembled the roar of a bull. The man who held the script vouchsafed a soprano woke-woke-woke that was more ridiculous than uncanny. Sand-pipers, loons and other variegated species of seafowl were imitated and failed to pass muster. At last Mr. Platt had an inspiration and ordered rehearsals to proceed. "The cry," he said, "shall be that of the clam."

I am asked by an esteemed correspondent who is making a thorough study of the stage, to give an unbiased opinion on the works of Professor Brander Matthews as regards their value and influence on the stage. His books are interesting. So is a newspaper. When you have read it you drop it and forget what you have read. In his book, "The Development of the Drama," the reader is impressed with the light style, the persuasive manner, the brief but brilliant glimpses of the subject, the illuminating cullings from other sources, and the contributions of other minds. But it is impressively light reading, just as his "French Dramatists" is light reading. He tells us a great deal about Scribe and other minor dramatists in very much the same vein as these subjects are discussed nowadays in the emasculated popular magazines. Professor Matthews is a literary butterfly rather than a literary bee. He pleases, but he does not store up anything. A student expects more than entertainment in the works of a professor delivering lectures at a university. Professor Matthews can entertain you delightfully in a roving sort of way through the by-paths of certain national drama. His strong penchant for everything French, for instance, renders him signally blind to the great German drama. He chats most pleasantly about Eugene Labiche, Octave Feuillet, and Victorien Sardou, and has practically nothing to say about the far greater minds of Grillparzer, Kleist, Koerner, but especially Friedrich, Hebbel, and Otto Ludwig. I doubt whether he mentions them anywhere. He devotes but about thirteen pages to a discussion of the German dramatists in "The Development of the Drama," and these inclusive only of Lessing, Goethe, and Schiller. The greater themes of life in the drama are always subordinated to the clever art of construction. Cleverness is to Professor Matthews a greater virtue in the drama than the mastery of the elemental forces of human nature. He is essentially a worshipper of technique, and as a critic of the drama he is what Leo Delibes rather than Beethoven is to music.

"OUTCASTS"

Elsie Ferguson to Appear in Davies's Play for Frohman and Klaw and Erlanger

Elsie Ferguson will appear this season under the management of Charles Frohman and Klaw and Erlanger in "Outcasts," by Hubert Henry Davies, author of "Cousin Kate" and "The Mollusc." The play is now running at Wyndham's Theater, London. Mr. Frohman and Klaw and Erlanger have joined forces for its American production, because the play belongs to Mr. Frohman and Miss Ferguson's services to Klaw and Erlanger.

Mr. Davies will sail for New York on Saturday and the play will be put in rehearsal after his arrival. It will be his first visit to this country since he produced his play, "A Single Man," with John Drew, at the Empire. The cast for "Outcasts" will be partly English.

"THE PHANTOM RIVAL"

Belasco's New Production Opens at Baltimore —Dietrichstein in Leading Role

BALTIMORE, Sept. 29.—David Belasco's latest production, "The Phantom Rival," had its premiere here last night at Ford's Opera House and scored an immediate success. The play is an adaptation from the German by Leo Dietrichstein. The company, headed by Mr. Dietrichstein, included Laura Hope Crews, Josephine Bernard, Anna McNaughton, Malcolm Williams, Frank Westerton, and Lee Miller. The production after a short road tour will open the Belasco Theater in New York.

ELLIOTT TO ACT AGAIN

To Play Role of Youth in His Production of "Experience"

William Elliott, who has been absent from the stage since he became a producing manager, will return to it early next month, when he produces George V. Hobart's play, "Experience," in New York. He will play the role of Youth, the central figure in the play. He played the same part in the one scene of the play when it was presented at the Lambs Gambol here last Spring.

"THE DUMMY" ON TOUR

"The Dummy," which has had such phenomenal success in New York and an all-Summer run at the Hudson Theater, opened its season on the road Sept. 21, in Springfield, Mass. The company includes the little comedian, Georgie Mack, in the title-role; Frank Campeau, Clare Weldon, Joseph Conyers, William Holden, Mary Stockwell, Ben Higgins, James R. Garry, Arthur Vinton, Kurt Carpe, and little Ethel Downie, and will be under the stage direction of Percy J. Moore.

EDWIN BOOTH MEMORIAL

Competition by Sculptor Members of The Players to Close Oct. 1

The Competition Committee, consisting of Messrs. Howard Kyle, chairman; Thomas W. Dewing, Robert Reid, and William A. Mackay, announces that an interesting competition for a memorial to Edwin Booth by sculptor-members of the Players, will close Oct. 1. After eleven months of preparation the models and sketches will then be submitted to the jury, which will include Messrs. John Drew, Evert Jansen Wendell, Daniel Frohman, J. H. Benrimo, William Courtleigh, Joseph F. Daly, Thomas W. Dewing, Austin G. Fox, Charles H. Genung, Jules Guerin, James K. Hackett, Walter Hale, George C. Haselton, Richard Howland Hunt, R. G. Kennedy, Howard Kyle, F. F. Mackay, William A. Mackay, John Russell Pope, Robert Reid, Otis Skinner, E. H. Sothern, David Warfield, and Francis Wilson.

The jury will be augmented by three sculptors chosen by the competitors themselves. They are Mr. Laredo Taft, of Chicago, and Messrs. Charles H. Niehaus and Albert Yeagers, of New York.

By courtesy of the National Arts Club, the models and sketches are to be shown to the public at its galleries at 119 East Nineteenth Street, upon Oct. 8 and 9.

The memorial is to consist of a statue, with pedestal and foundation, showing Edwin Booth in the character of Hamlet, and it will be placed in the center of Gramercy Park.

Models have been made by Messrs. Robert I. Aitken, Paul Conkling, John Flanagan, James Earle Fraser, Edmond T. Quinn, J. Massey Rhind, and J. Haywood Roudebush.

BUSINESS IN CANADA

"The Whip" Played to $10,147 One Week in Winnipeg, and Conditions Again Normal

CALGARY, ALT. (*Special*).—Many reports have been circulated about theatrical conditions in western Canada since the beginning of the war, but some of them have been wide of the mark. The business, while not up to the high average of previous seasons, does not compare unfavorably with theatrical business in the States. "The Whip," on its first visit to Winnipeg last week, played to gross receipts of $10,147, and during the last half of the week the demand for seats exceeded the number available. Lawrance D'Orsay is at present touring western Canada and reports exceedingly satisfactory business. During the first few weeks of the war the attendance at the theaters dropped off considerably, but business conditions are now becoming normal, and the theaters are again being patronized as usual. All theaters in Calgary, Edmonton, Regina, and Saskatoon report marked improvement in business. GEORGE FOSTER.

"TRIAL BY JURY" IN GREEK THEATER

BERKELEY, CAL., Sept. 25.—Gilbert and Sullivan's first success, "Trial by Jury," was revived after a lapse of thirty years this afternoon in the Greek Theater of the University of California. De Wolf Hopper was the judge and Arthur Aldridge the defendant, John Willard the counsel, Herbert Waterous the foreman, Gladys Caldwell the plaintiff, and Anabel Jourdan the first bridesmaid.

Mr. Hopper is the first comic opera star to have appeared in the Greek Theater, where Sarah Bernhardt played "Phedre" and Maude Adams appeared in "As You Like It."

NEW PLAY FOR FRANCES STARR

David Belasco will present Frances Starr in a new play, by Edward Knoblauch, about Christmas time, the name of which has not as yet been revealed. Preparatory to this production, Miss Starr will tour the Eastern cities in "The Secret," opening at the Montauk Theater, Brooklyn. In her support will be Robert Warwick, Frank Reicher, Montagu Love, Edwin R. Wolfe, Harriet Otis Dellenbaugh, Beatrice Reinhardt, and Elaine Inniscourt.

The PUBLICITY MEN

Ellis McClellan is doing campaign publicity work for Judge Leon Sanders.

Arthur Edwin Krows went to Albany last week to prepare the way for "Evidence."

Harry S. Alward has been engaged to go ahead of Frances Starr on her New England tour.

After months of apparent inactivity, Anthony Comstock is again furnishing good copy.

J. Kaufman is doing the press work for George Broadhurst's new play, "The Law of the Land."

Frank J. Wilstach has been engaged as standard-bearer for "The Passing Show of 1914."

Bide Dudley has transferred his field headquarters from the *Morning Telegraph* to the *Evening World*.

Edward Corbett went out ahead of "The Moneymakers," the new Klein play, in its short tour before coming into New York.

A great measure of the interest in William Faversham's production of "The Hawk," is due to the efficient press work of Howard Herrick.

Charles H. Brown is ahead of Walker Whiteside in "Mr. Wu," opening at Wheeling, W. Va., and then going to Pittsburgh. Brown uses Chinese stationery for his mailing lists.

If you were in Brooklyn last week you undoubtedly noticed Anna Marbury's artistic posters of "The Yellow Ticket." They really made traveling on the B. R. T. bearable.

In the October *Century* appears the best pen picture of Sir James M. Barrie that has perhaps ever been written. It is by John D. Williams and is entitled "The Charm That Is Barrie."

While "Adele" and "A Rule of Three" were playing in adjacent territory, B. Rosenbaum, Jr., did the advance work for both. Now "A Rule of Three" has dropped out of the race, and Rosenbaum goes on through the Middle West with "Adele" alone.

Ralph Graves has resumed his duties as dramatic critic of the Washington *Post*, after a season as press representative for Richard Bennett in "Damaged Goods." Frank Morse, who succeeded Mr. Graves on the *Post*, will again become a publicity promoter.

Edward Everett Pidgeon has been engaged by William Fox as general manager of his enterprises. He will give particular attention to the uptown theaters and to the Riviera, Roof where (as for luck, so to speak, is given its fullest significance.

Now that the Empress Walter play, "The Better Way" (called last season "The Plain Woman"), has been sent out again, William Duggan is ahead of it, and he has the advantage of Sam Maurice as A company manager. Duggan is piloting "The Better Way" into Chicago.

Since "A Pair of Sixes" went on tour Daniel G. Slattery has been ahead of it part of the time and back with it the rest. Now he's back. The play is storming New York, and Eddie Weil, general agent again, is covering the press work in Washington and a few other cities.

The Independent Foster Agency (Thomas F. Kane, manager) has issued an elaborate little catalogue of "Posters for Plays," which contains a list of all the theatrical printing located in America. The booklet should prove particularly valuable to stock managers.

Apropos of the hunt about here there is that bright sign from the office of the Belasco Theater in Washington, opposite the Treasury:

"LET US BE FRIENDS.

"Therefore don't ask us to advance you money.

"We know there is a building full of it across the street, but we haven't the key.

"—F. Ziegfeld."

Familiar, isn't it? And funny, if you don't need the money.

MUST PAY ALIMONY AND LAWYER

George J. MacFarlane, an actor in Ohio, must pay his divorced wife $100 a month alimony and the $600 attorney fee which the court allowed most recently, this is the decision of the Supreme Court of Cuyahoga County, Ohio, just handed down on Mrs. Farlane's appeal. MacFarlane married in Chicopee, N. Y., in 1908. He asked to have the marriage annulled because, as he alleged, he was only nineteen years old at the time and that he was influenced by the threats of his wife's eldest sister. Mrs. MacFarlane in her cross-petition denied this, and swore that MacFarlane's salary was $400 a week.

CLAIMED "THE BETTER WAY"

Injunction Denied to 'Frisco Author Against Use of Eugene Walter's Title

WASHINGTON, Sept. 28 (*Special*).—Justice Stafford in the District Supreme Court today declined to grant a temporary injunction to Harry M. Goldberg, of San Francisco, against the use of the title "The Better Way," for the play by Eugene Walter, now on view at the National Theater. The court decided that Goldberg had a copyright on the title, but that his bill of complaint did not set forth the nature or quality of the play, which had never been produced, and did not allege any pecuniary damage to the plaintiff by the continuance of the use of the title by Mr. Walter until a final hearing in the case.

In his answer, filed by his attorneys, Mr. Walter told the court that he had never heard of Mr. Goldberg or that he had a copyright on the name selected for his play. No claim for alleged infringement had ever been made to him until the suit was filed. Mr. Walter explained that his play is the antithesis of his "Easiest Way," and was offered last year as "A Plain Woman." As this title was not expressive of the purport of the play, Mr. Walter said, Miss Charlotte Walker suggested "The Better Way," which was adopted.

Goldberg stated to the court that in May, 1912, he completed the composition of a play which he called "The Better Way," and having only one copy, submitted a synopsis to the register of copyrights. A letter from the register explained to him that it would be necessary to have the entire play in hand before a copyright could be granted. On Sept. 9 last, he said, the composition was entered with the register of copyrights. He said that he did not know whether the play at the New National was his in toto, or whether it was merely a production under his title.

THE FIRST NIGHTER

"The Miracle Man," Distinguished for Good Acting—Edith Taliaferro in "Tipping the Winner"—"Pretty Mrs. Smith," with Fritzi Scheff, at the Casino

"THE MIRACLE MAN"

A Play in Four Acts by George M. Cohan from Frank L. Packard's Story of the Same Name. Staged by Mr. Cohan and Produced by Cohan and Harris at the Astor Theater Sept. 21.

The Patriarch ..... William H. Thompson
John Madison, alias "Doc" Garbella, George Nash
Helena, Madison's "queen" ..... Gail Kane
Harry Evans, alias Pale Faced Harry, Earle Browne
Michael Coogan, alias the Flopper, James C. Marlowe
Hiram Higgins, proprietor of Congress Hotel, Frank Bacon
Martha Higgins, his wife ..... Ada Gilman
Betty Higgins, his daughter ..... Mary Murphy
Tom Holmes ..... Gilford Dempsey
Mary Holmes, his daughter ..... Gerrie O'Brien
Eddie Holmes, his son ..... Percy Helton
David, the Patriarch's servant, Frederick Maynard
Bobby, bell boy at the Congress Hotel, Daniel Burns

Act I.—Madison's apartments, Congress Hotel. Evening. Act II.—The Patriarch's home, exterior. A week later. Morning. Act III.—The Patriarch's home, interior. Two weeks later. Afternoon. Act IV.—Same as Act II. Four days later. Evening. Time—The Present. Place—Needley, Maine.

This play was received with a divided front by the critics, by some of whom it was highly praised, while some reviewed it in a less tender spirit. From this it is fairly evident that Mr. Cohan's latest offering has somehow failed of profiting as completely as was expected by the prestige of belief in the uniform success of the clever author. For a matter of two acts his brilliant craftsmanship is strongly convincing. The weakness is in the sharp, illogical contrast of several of his leading characters. No theatergoer is thoroughly persuaded that two such inveterate crooks as Harry Evans and Michael Coogan can reform sufficiently to deserve the confidence and love of two charming village girls like Mary Holmes and Betty Higgins. It may work out logically enough in the story, if we accept the premise that miracles happen in this sophisticated age, but it smacks too much of a theatrical coup in drama.

The play is built up on broad, big lines. It deals with a big subject—Christian Science—and it teems with clean-cut and interesting characters.

Three New York crooks set out to play a bunco game on the venerable old Christian Science healer whom the natives of the village in which the events transpire call the "Patriarch." The grand old man has wrought some miraculous cures; the villagers, all but a few, worship him for his good deeds. John Madison, an expert gentleman crook, hears that the old man has somewhere a grandniece of whom he has lost all trace. Madison resolves to find that or some other "niece" to carry out a wonderful scheme of making money out of the old man's occult powers. This niece he supplies in the person of his mistress, Helena. Reinforced with some data and information easily obtained they make the Patriarch believe that she is his long-lost niece; and now Madison persuades him to make a charge for his healings in order to lay up a fortune for Helena. Then he starts out to boom the healer as a great miracle worker through a fake cure which he has carefully planned, to pocket the fees of rich patients and decamp with Helena. He passes his pal, Coogan, off as a paralytic, who is to be cured by the healer; but to the surprise of the confederates the Patriarch restores to health a poor lame boy, and Coogan's old mother recovers from a stroke of paralysis through the healing art of the old man. And thence on Madison's confederates become converts and Helena repents and turns against Madison until he is himself persuaded to a better life through the influence of faith.

The Patriarch plays a comparatively small part in the events, but his share of the action in the hands of Mr. W. H. Thompson was made tremendously effective by the majestic gravity of the portrayal. The interest ceases at the end of the third act with his death; and it is a weakness of the play that the fourth act has nothing to do with the theme save to show the reform of the three crooks and their reward. This easy transition from crime to virtue tends to jar the sensibilities of an audience. There is little sympathy wasted, and the conclusion is unsatisfactory.

As regards the technical points of the offering, Mr. Cohan is entitled to unqualified praise. The play is admirably staged and rehearsed, save the interminable pauses, which have a tendency to drag out the action. The play is full of atmospheric and local color, and the acting is unexceptionable. Miss Kane shows marked improvement in her manner of playing the supposed niece of the old man, and Mr. Marlowe scored heavily in the comedy role of a supposed paralytic; but the good effect of his work met a handicap in his change to the sheepish goodness of the last act. George Nash was excellent, and Frank Bacon made a distinctly strong impression by the absolute verity of his country hotel keeper. Ada Gilman, also, was good; and two minor parts, those of Mary Holmes and her brother, the crippled boy, were unusually well played by Miss O'Brien and Percy Helton.

"TIPPING THE WINNER"

A Comedy in Three Acts by George Rollit. Adapted for America by Richard Norton. Staged by Robert Milton. Produced by Joseph Brooks at the Longacre Theater, Sept. 26.

Dorothy Gay, "Dot" ..... Edith Taliaferro
Bettina Lee, "Betty" ..... Margaret Greene
Bella ..... Molly Pearson
Aunt Augusta ..... Maria Hassell
Mrs. Sanserman ..... Katharine Broske
"Baby" Berkeley ..... Rita Otway
Medium ..... Marie Hassell
Florist Girl ..... Frances von Waldron
Captain Archie Fitzroy ..... Regan Hughston
Charles Perkins, almost a doctor, Wilfred Seagram
Matthew MacPherson ..... Ethelbert D. Hales
Fred ..... Frederick Moyes
Butcher ..... Eric Campbell
Inspector O'Hara ..... E. A. Brandon
Sergeant Major Rafferty ..... Arthur Griffin
Walter ..... Louis Le Bey
Jeweler ..... Bryce Desmond
Guppy ..... Raymond Ellis

Act I.—Garden connected with Aunt Augusta's house. Act II.—Captain Fitzroy's chambers, Cavendish Square. Act III.—The same as Act II.

"Tipping the Winner" seems best described as a play for young people. As such it could no doubt establish itself as a favorite, but as an evening's entertainment for men and women past twenty years of age, it scarcely measures up to the standard of the present day. If playwrights who offer their wares to playgoers would only be considerate enough to label them as intended for youthful or matured brains, much disappointment might be spared those who are unprepared for the story's treatment in development.

"Tipping the Winner," as a title, suggested a racing play of innumerable possibilities in comedy, but the opening scene quickly proved the two young girls who provide the means of a plot to be so entirely unsophisticated and innocent in every respect that no greater sophistication was required of the audience to see that the play would be innocuous. Even so, it was quite amusing at times, both as to situations and lines, although there was nothing startingly original in either. One constant theatergoer remarked that he fancied he had seen the same play in another form some years ago. There was something rather familiar about it, but no one seems certain as to where Mr. Norton found the original English version.

It seldom happens at the present time that a playwright takes two such very sweet, young girls for a modern plot. "Dot" and "Betty," cousins and Americans, are living with their English aunt in London. The girls are engaged to two poor, young men. Dot's fiancé is a captain in the army, while Betty's is a doctor without a patient. The first act is taken up with the surreptitious meetings in auntie's back yard of this quartette. All four bemoan their poverty, which won't permit of marriage. A fifth character then plays an important part in their destiny. Bella, the housemaid, who has a young man of her own, suggests to the two young ladies that, unknown to their fiancés, they insert a notice in a sporting paper, offering to sell a sure tip on the winner of a race in order to secure the longed-for money quickly. Naturally, a fortune pours in upon them, and as a consequence everybody gets into trouble with the police.

Edith Taliaferro was pretty and sweet and sincere as Dot. Molly Pearson proved that she could win approval just as easily as a cockney as a Scotch lassie.

"PRETTY MRS. SMITH"

Comedy with Music in Three Acts. Book by Oliver Morosco and Elmer Harris. Lyrics by Earl Carroll. Music by Henry James and Alfred Robyn. Produced by Oliver Morosco at the Casino Theater, Sept. 21.

Drusilla Smith ..... Fritzi Scheff
Letitia Proudfoot ..... Charlotte Greenwood
Bobby Jones ..... Sydney Grant
Frank Smith ..... Claude Fleming
Ferdinand Smith ..... Theodore Babcock
Forest Smith ..... Charles Purcell
Myrtle Adair ..... Lillian Tucker
George ..... James A. Gleason
Mrs. Marian Daniel ..... Grace Shaw
Mrs. Tom Wilson ..... Daisy Burton
Mrs. Waldemar Hayes ..... Octa Williams
Miss Prudence Morris ..... Dolores Parouette
Miss Helen Partington ..... Louise Cook
Miss Phoebe Snow ..... Marie de Marguis
Tom Wilson ..... J. Richard Ryan
Dick Potter ..... J. Van Ryan
Paul Hunter ..... J. H. Childs
Hal Dorsey ..... Harold Procter
Henriette ..... Mlle. Marcelle

In England the peculiar custom has long prevailed in the musical comedy factories that no production can hope for success unless an imposing array of authors, lyricists, and composers have combined forces in its making. The custom has been in the main successful from a ditty and dialogue standpoint, as we all know who have witnessed importations from the Strand. The general staff of "Pretty Mrs. Smith" evidently decided upon the British plan of campaign—the more names, the merrier the production. The plan, however, did not reap particularly gratifying results, chiefly because the authors failed to furnish an interesting book.

Perhaps, in their unique ambition to provide a real plot, they regarded humor and originality as entirely superfluous. Had they allowed the plot to take care of itself and shuffle off into nothingness, as musical comedy plots are accustomed to do, and introduced a few pleasing interpolations, they might have had a big success on their hands. At any rate, they had the courage of their convictions, and for that they must be congratulated. It is not often we meet with such intrepidity in our musical comedy authors.

The music, while agreeable, was never distinctive. In its appeal to the ear it did not far surpass the dialogue's appeal to the intellect. "Long, Lean, Lanky Letty," sung by Miss Greenwood in the last act, was the brighest and most catchy number.

However, "Pretty Mrs. Smith" was quite worth while, if only for one purpose. It brought Fritzi Scheff to the front in an acting role. To watch her gracefully, piquantly, and with a well-defined sense of comedy make the most of the meager possibilities of this role, somewhat sufficed for the paucity of musical opportunities afforded her. Had she been provided with another "Kiss Me Again," her triumph would have been complete.

"Pretty Mrs. Smith" is a much married woman. Her first husband, a clergyman, was supposed to have been drowned; her second, a poet, was supposed to have committed suicide, and the third, a man of an intensely jealous nature, is about to divorce her. Mrs. Smith, to forget her marital disappointments, seeks amusement in Palm Beach. There, of course, she meets all of her husbands. The usual complications, peculiar to a French farce, take place before the first two husbands discover that, though alive, they are legally dead. At the end we see Mrs. Smith and her third husband, whom she really loves, reconciled.

Charlotte Greenwood carried the comedy of the play upon her shoulders or, rather, upon her arms and legs, which she flourished in an amusingly eccentric manner. She scored a decided hit. Acting far more quiet and restrained than in the past, her appearance was always the occasion for an outburst of laughter. Sydney Grant's duties were mostly to act as a foil to Miss Greenwood, and in those he was successful. Claude Fleming made a decidedly pleasing impression as Mr. Smith No. 2, singing agreeably the one number alloted to him. Charles Purcell made the most of an inebriated poet. His poetry must have been far superior to his lines to permit him to stagger continually about in evening clothes. James A. Gleason was excellent as a negro waiter.

CENTURY SEASON OPENS

With a performance of Gounod's "Romeo and Juliet," the Century Opera company began on Monday evening, Sept. 14, the second season of its presentation of operas at popular prices. If any basis of judgment is afforded by the first offering, the artistic achievements of the new season will be as numerous as they are noteworthy. Decidedly encouraging were the improvements in ensemble, in the playing of the orchestra, and in the delivery and tone of the chorus. Last year the chorus was never at any time a smooth working machine, and the orchestra lacked the influence that might make of it a malleable unit. Now, however, the orchestra does not hamper the conductor, and he is able to gain the effects he desires. The chorus sang with vigor and force, while the general ensemble approached at times perfection, in the way the crowds were handled and in the individuality which each member seemed to possess. These features were undoubtedly due to the admirable stage direction of Jacques Coini and to the conducting of Agide Jacchia. The latter is responsible for a great measure of the success of the Century's opening. He conducts with force and authority and an understanding of tone effects.

Lois Ewell and Orville Harrold sang the title-roles with distinction and a plentiful measure of emotion. In the balcony scene they gave evidence that they are beginning to master that incomparable French lyric style so essential to the perfect rendition of these roles. Henry Weldon, a student of the late Pol Plancon, won the greatest success of the evening in the role of Friar Lawrence. His voice is one of remarkable sonorousness and power and his stage presence is dignified and authoritative. Thomas Chalmers gave perhaps the best understanding of the spirit of the opera in the role of Mercutio. Alfred Kaufman was a conventional old Capulet. Elisabeth Campbell made a spirited and shapely Stephano. Hardy Williamson sang Tybalt effectively, and Stella Riccardo had the role of the Nurse. The text was especially prepared for the Century company by Algernon St. John Brenon.

"THE HAWK" AND "DADDY LONG LEGS"

Both the above plays, which opened Monday evening, will be reviewed in next week's MIRROR, owing to lack of space.

CURTAIN RAISER FOR MISS BURKE

Charles Frohman has secured a new thirty-minute play, adapted from Charles Dickens by Paul M. Potter, in which Billie Burke will appear in connection with "Jerry."

ACTORS' EQUITY ASSO'N

A. E. A. and British Actors' Association to Affiliate—Many Complaints Adjusted

At the last meeting of the Council, held in the association rooms, suite 608, Longacre Building, on Sept. 21, the following members were present: Mr. Francis Wilson, presiding; Messrs. Coburn, Cope, De Angelis, Ellis, Gillmore, Kyle, Mitchell, Purdy, Stewart, and Westley.

New members elected:

Blanche Aimes
James V. Asburn
Rita Carlyle
Lawrence D'Orsay
Edward Hemmer
Alf. T. Layne
John Chines Leach
Max von Mitzel
Gertrude Perry
Marjorie Rambeau
Florence Shirley

We quote from a letter sent to our member, Mr. Lennox Pawle, on Sept. 12, by the Actors' Association of England, he having forwarded it to us, viz.:

"We desire to inform you that in the view of the Council a measure of affiliation between the Actors' Equity Association of America and the British Actors' Association presents most attractive features. If, therefore, on your forthcoming visit to America you can kindly advance this view, we shall be most pleased to hear how the Actors' Equity Association regards it. The Council takes this opportunity of thanking you personally for the trouble you have taken in this matter."

A committee from the United Managers' Protective Association will meet a committee from the A. E. A. at the rooms of the former in the New York Theater Building on Oct. 1, at 11 A.M. The matter of adopting, if possible, a uniform minimum contract will be discussed.

A young woman's case against a certain producing manager (Inc.) was arbitrated in our office not long ago. The two arbiters gave a decision that seemed easy for the manager, in view of the evidence adduced. It was really a compromise, but it was not palatable to the manager (Inc.), and his arbiter withdrew. Then the case was taken to court and the young woman won a decision, giving her more than twice as much money as the sum offered by the arbitration.

A few days since a member was engaged by the president of a moving picture company for the film production of a play by an actress-writer who belongs to the A. E. A. The actor went to some pains and monetary outlay before the work started, and he also declined the offer of another engagement. Then he received notification that the actress-writer had provided another actor for the part and that his services would, therefore, not be required. We sent a statement of these facts to the president of the film company and appealed to the actress-writer on the grounds of professional ethics. The association prevailed and the lady's fellow member is now amicably filling the engagement.

By order of the Council,
BRUCE MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

PRIZE PLAY IN NOVEMBER

Winthrop Ames to Produce Alice Brown's "Children of Earth" About Thanksgiving

Winthrop Ames announced last night that he will produce Alice Brown's play, "Children of Earth," which won the $10,000 prize offered by him for the best American play by a native author, about Thanksgiving.

The contest was begun March 21, 1913, and was to close the following August, but so many manuscripts were submitted—1,646, to be exact—that a delay in the announcement of the winner was inevitable. On the first of June of this year Alice Brown, the well-known novelist and short-story writer, was declared by the judges, Adolph Klauber, Augustus Thomas, and Winthrop Ames, to be the winner.

The prize, the largest ever offered in a competition of this kind, does not stand for the outright purchases of the play, but merely advance royalties, which may be exceeded by the degree of the play's prosperity. "Children of Earth" is described as a serious drama of New England life.

AT OTHER HOUSES

CENTURY OPERA HOUSE.—"La Traviata" and "William Tell." In the former opera Lois Ewell has the title-role. Others in the cast include Morgan Kingston, Thomas Chalmers, Elisabeth Campbell, Hardy Williamson, Alfred Kaufman, Louis D'Angelo, Charlotte Gaynor, George Everett, and Louis Derman. Agide Jacchia will conduct. In "William Tell," Bettina Freeman succeeds Lois Ewell in the role of Matilda.

GRAND OPERA HOUSE.—"The Misleading Lady."

STANDARD.—"The Marriage Game," with Olive Tell in the role of Mrs. Oliver.

BRONX OPERA HOUSE.—"Seven Keys to Baldpate."

CRESCENT.—"The Blindness of Virtue."

GEORGE ALISON IN PITTSBURGH

George Alison has been engaged for the Harry Davis Stock company, at Pittsburgh, Pa., playing the Schenley Theater. Nance O'Neil is the leading woman, and this company will open on Oct. 12.

Rembrandt, Chicago.

MISS EDNA HIBBARD.

Edna Hibbard, one of our most promising youngster actresses, is remembered for her exceptional work in "Ready Money," "Officer 666," and "Stop Thief." This season she is assuming the responsibilities of ingenue with the Poli Players in Hartford. There she has scored such a personal triumph that a critic has said of her: "Her Cynthia in 'The Rainbow' was a picture of sentimental loveliness that will remain with us for a long, long time. Miss Hibbard is a native of California."

AHEAD OF THE SHOW

(*Continued from page 8.*)

McBride looked after the horses, dogs, and box-office statements that resulted wherever "The Whip" was seen. Howard Robie was seen here last with Louise Gunning, and another face that has not been seen locally for several years is that of George H. Murray. Mr. Murray seldom leaves New York now, being too busy taking orders for lithographs. In that old coterie which was once known as the little syndicate, George Kingsbury is now the general manager for "The Dummy." Norman Peel is still with Dan Considine and "In Old Kentucky." Musty Miller is managing the Elsa Ryan "Peg o' My Heart" company, which is one of the biggest money winners of the past season. Sam Thall makes his home in the Windy City, and he is one of the powers in the vaudeville world. Sandy Dingwall signs rent receipts and is enjoying life.

Edward R. Salter, who has trooped from Coast to Coast, has settled down as manager of the New Grand Theater in Duluth.

One of the old-timers who will surely come to Duluth is Hiram Pennypacker, who has been devoting the Summer to building up his Lead Circuit in the smaller cities in Colorado. His associate is Harry Sweetman, who is to return to the Al. Woods office this Fall to tour ahead of the "Potash and Perlmutter" companies. Lee Riley was last seen here with "The Land of Nod." "Pink" Hayes is to look after the New York run of "Under Cover" at the Cort Theater there. Fred Zweifel has left the Shubert régime to enter the motion picture field. Sam Combs has been very ill. He was with De Wolf Hopper last season. Frank Wilstach will rejoin R. H. Bothern, while his associate, Ramsey Morris, will look after the picturization of his old play, "The Ninety and Nine." Mike Coyne is to be with Fred Thompson at the Panama Exposition the coming year. With Walker Whiteside, in "Mr. Wu," Walter Floyd will represent all interests concerned. Myles Murphy is gradually establishing Fiske O'Hara as a successor of Chauncey Olcott. James Sheegreen's name will be heard wherever Margaret Anglin is mentioned, and John Mears may be found in evening clothes on behalf of John Drew at the opening of the Empire Theater, New York, season. Frank Martineau, the dean of the Klaw and Erlanger agents, will be with one of the many organizations that they are to send out. Madison Corey is the man you will meet when calling at the Henry W. Savage offices on important business. Arthur Bennett is in San Francisco, doing the work for an enterprise in which he is interested. Tom Hodgman and Lee Parvin, once located here, are to be connected with the "Peg" companies. Jack Abrams is to be the agent for "The Candy Shop," in which Rock and Fulton are to star. Eddie Cohn will manage the tour of the "Ben-Hur" company. Wallace Munro has been out West all Summer with an all-star company, at the Columbia Theater, San Francisco. Al. Lohman is to send the salary checks to Bill Gorman for the work he will do on behalf of "The Garden of Allah."

"CONSEQUENCES" TO OPEN OCT. 1

The English comedy, "Consequences," by H. F. Rubenstein, will be produced by the Shuberts at the Comedy Theater on Oct. 1, after a try-out performance in Stamford, Conn., the night before.

MRS. FISKE IN PITTSBURGH

Synopsis of the New Play First Given in Buffalo, N. Y.

PITTSBURGH (*Special*).—Mrs. Fiske appeared in her new play, "Lady Betty Martingale; or, The Adventures of a Lively Hussy," at the Nixon week of Sept. 21, written by John Luther Long and Frank Stayton. The period of the play is about 1750, and the costuming and settings are handsomely and elaborately carried out in accordance. There is also incidental music written by William Furst. Mrs. Fiske is seen in the rôle of Lady Betty, an extravagant widow, who flirts, gambles and accumulates debt after debt until her entire family is in a quandary, and she is sent to jail for debt, after refusing to marry Sir Ricochet, who would have assumed her responsibilities. Lord Derring, who is in jail under an assumed name, is to be hanged at 2 A.M., and Lady Betty bribes the jailer to get him to marry her, which, according to the English law, would relieve her of all her debts. After the marriage the Chancellor pardons Derring, the Chancellor being no less a personage than Sir Ricochet, who hasn't forgotten Betty's rejection of him. Shortly afterward Betty and Derring marry, each surmising the associate at the prison dead. Mrs. Fiske was ably supported by Eric Blind, Marie Chambers, Percy D. Standing, Sidney Herbert, Thomas Louden, and others.

Mrs. Fiske opened this play in Buffalo, N. Y., Sept. 19.

"A Pair of Sixes," one of the funniest farces seen in Pittsburgh for a long time, played a week's engagement at the Alvin Sept. 21. Ralph Hers and Hale Hamilton did some very clever work, as did also Maude Eburne, Elizabeth Nelson, Fritz Williams, Agnes Mare, and Myrtle Tannehill. Walter Whiteside in "Mr. Wu" followed.

Rose Melville was seen at the Lyceum Sept. 21-26 as "Sis Hopkins." Prominent in support were Josephine Baldwin, Mrs. Frank Chapman, and Earle Graham. Norman Hackett in "The Typhoon" followed.

The Victoria had the "Follies of 1950," with Bob Fitzsimmons as an added attraction. At the Academy, the home of Progressive burlesque, Jean Bedini's "Frolicques of 1916" drew very large houses, and the Gayety had the "Bowery Burlesquers," in which Maybelle Morgan, a Pittsburgh favorite, scored heavily.

The bill at the Grand, Sept. 21-26, included Irene Franklin and Burt Green, Harry Cooper and company, Mishka and Olga, Hallen and Hayes, Harry Beresford and company, Edwin Stevens and Tiny Marshall, Billy McDermott, and the Maxine Brothers.

Lillian Russell (Mrs. A. P. Moore) was operated on for appendicitis at the West Penn Hospital Sept. 22; her condition now is reported as satisfactory.

Mishka and Olga, a dancing act on the bill at the Grand, proved a real "hit."

D. JAY FACKINEN.

NEW PLAYHOUSE IN PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—The new Emery Theater, for which ground was broken early last April, is approaching completion; the indications are that it will be ready for occupancy by the middle of October. The house will be devoted to high-class vaudeville and motion pictures and will be under the general direction of a corporation in which Emery Brothers figure largely. Martin Toohey, formerly of the Scenic Temple, will be the manager. The house will play Marcus Loew vaudeville, if report is correct.

The building is of steel construction, with facings of light buff brick and stone trimmings. The entire main entrance is covered by a large metal and colored glass marquee held up by metal chains which are fastened to the main wall by ornamental anchorages. The main foyer is to be in the centre of the front. It will be fifteen feet in depth. A smoking room will be a feature of the house, while on the mezzanine floor in the center front will be the office of the managers. The rest of the space on this level will be devoted to check and toilet rooms. The auditorium will have a seating capacity of 2,100, of which number 1,100 will be in the orchestra and the remaining 1,000 in the balcony. The entire balcony will be carried on the principle of cantilever construction. The interior is to be finished in marble and ornamental stucco work. The large proscenium arch, whose opening will be 38 feet wide and 30 feet high, will be of stucco decorated with gold leaf and color. Two tiers of boxes on either side of the arch will be treated in the same manner. The stage is to be 80 feet in depth.

The forced draft system will be used in ventilating. The heating apparatus will provide indirect heat through ornamental gratings in the side walls.

The approximate cost of the house is $100,000. The general dimensions are 84 x 140 feet, and the plans were drawn by William R. Walker and Son. The building contract has been let to William Williams.

THOUGHT IT WAS IN THE PLAY

While performing, blindfolded, in a burlesque thought-transference scene, little Louise Allen, soubrette of the Park Opera company, St. Louis, fell into the orchestra pit and suffered bruises on her face and painful injuries to her back. The audience took the occurrence as part of the show and applauded. Miss Allen was removed to her dressing-room through the entrance of the orchestra pit and after receiving treatment returned to her place in the cast.

TELLEGEN IN "LONE WOLF"

Brady's Production of Robert Housum's Play to Take Place Oct. 26

William A. Brady is to produce "The Lone Wolf," Robert Housum's dramatization of Louis Joseph Vance's novel of the same name, on Oct. 26, with Lou Tellegen in the leading rôle. Mr. Tellegen, after his remarkable success last season in "Maria Rosa," was to have been starred by F. C. Whitney in Paul Armstrong's play, "He Whom the Gods Adore," but the plan was finally abandoned. Thereupon Mr. Brady opened negotiations and signed the actor to a two years' contract.

"The Lone Wolf" is a melodrama, concerning a master criminal who works in solitude, arousing the jealousies of criminals on one side who would enlist his services, and desperate efforts of the law's agents on the other to apprehend him.

MISS TERRY ON WAY HERE

May Open in "Twelfth Night" in October—Reinhardt May Stage Production

Phyllis Neilson-Terry sailed for New York on the *Campania* Saturday. The Liebler Company had originally planned for her American debut in November. It is now possible that she will open here in "Twelfth Night" early in October.

Through the efforts of the Stage Society of this city, it is extremely likely that Max Reinhardt will come over to take charge of the Neilson-Terry production. It will be remembered that Professor Reinhardt was to stage "The Miracle" at Madison Square Garden, but that plan was abandoned when the war broke out.

"DANCING AROUND"

New Winter Garden Production to Open Oct. 5—Al Jolson to Head Cast

The Winter Garden management has announced "Dancing Around" as its new Fall production. The first performance will take place next Monday evening. Al. Jolson, who has not been seen here since February, 1913, will head the company, which includes Bernard Granville, Cecil Cunningham, Eileen Molyneux, Georgie O'Ramey, Doris and Dixon, Mary Rebeau, Kitty Doner, Clifton Webb, Fred Leslie and others. Harold Atteridge, the indefatigable Winter Garden librettist, is again responsible for the book and lyrics, while Sigmund Romberg and Harry Carroll have written the music. The production is being staged by J. C. Huffman.

The present production, "The Passing Show of 1914," will finish its run on Saturday, Oct. 3, going thence to Philadelphia for a month's engagement.

SELWYNS GET THE HARRIS

To Open Their Own Theater on Oct. 19 with Production of "The Salamander"

By arrangement with the H. B. Harris Estate, Selwyn and Company have taken over the lease and management of the Harris Theater in Forty-second street, in order to have permanent quarters for the production of their new plays. The Harris is to be reopened for the present season on Oct. 19 with Owen Johnson's "The Salamander."

NAT GOODWIN'S SEASON

Will Continue in Post's Comedy, "Never Say Die"—Announces Engagements

Despite reports to the contrary, Nat C. Goodwin will continue for a second season in William H. Post's comedy, "Never Say Die." Among the players who have been re-engaged to support him are Margaret Moreland, Gladys Woolson, Charlotte Lambert, Dennis Klew, Isadore Marell, Walter Kluxton, and Frank Lynch.

CORT'S STANDARD, UPPER WEST SIDE

Cort's Standard Theater, Broadway and Ninetieth Street, is one of the coolest houses in town, and the attractions are synonymous with the name of the house. The combination works out all right. On the first night of McIntyre and Heath, Sept. 21, the waiting line formed an hour before the doors opened. The attraction this week is "The Marriage Game." The plays to come are, in the order named, "To-day," "Peg o' My Heart," "Panthea," and "Omar, the Tentmaker."

"HEART OF A THIEF" OCT. 5

Charles Frohman will present Paul Armstrong's newest play, "The Heart of a Thief," for the first time at the Apollo Theater, Atlantic City, to-morrow. The piece will have three performances in Atlantic City and on the following Monday will be given at the Hudson Theater.

"THE MIRACLE" POSTPONED

Max Reinhardt's spectacle play, "The Miracle," has been postponed indefinitely, owing to the European war. The play was to have been given at Madison Square Garden.

LILLIAN RUSSELL OPERATED ON

Lillian Russell was operated on for appendicitis at the West End Hospital, Pittsburg, last Wednesday morning. Her condition is said to be satisfactory and a speedy recovery is expected.

ALBOLENE

removes burnt cork better than anything else. It is superior for removing all kinds of theatrical make-up to cold cream, vaseline or other toilet creams.

Supplied in half and one-pound decorated screw cap cans by all first-class druggists and dealers in make-up.

SAMPLE FREE ON REQUEST

McKESSON & ROBBINS
91 Fulton Street, New York

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT

TAYLOR'S XX
Man's Wardrobe Trunk

A New TAYLOR product that is built on lines of the reputation of TAYLOR MADE TRUNKS. The excellency of the trunk is assured, as it is made of the best material. TAYLOR'S XX finish. Convenient and a fine serve.

Send for Catalogue and Illustrated Booklet Today.

C. A. TAYLOR TRUNK WORKS
58 E. Randolph St. Chicago, Ill. 121 W. 42nd St. New York, N. Y.

PLUCKER and AHRENS
Original successors to Charles Meyer
THEATRICAL
WIG MAKERS
160 W. 45th St., New York. Phone, 4236 Bryant

NO WAR PRICES ON
STEIN'S
MAKE-UP
SOLD EVERYWHERE
PRICE AND QUALITY ALWAYS THE SAME

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

When the Keith management of the Crescent Theater in Brooklyn announced a few weeks ago that the Crescent institution and players would be disbanded, many letters of protest from the players and the patrons of the house followed. Some of the letters were printed in THE MIRROR. The situation has been clarified, if one of the protestants has been correctly informed, by the promise of the Keith management to inaugurate a "new and better stock company of the former favorites of the Crescent and Greenpoint theaters, the new company to appear at the Gotham Theater, Brooklyn." The Keith management undoubtedly had a reason for disbanding the Crescent Players. THE MIRROR has not been officially informed by the Keith management of its intentions, but that a satisfactory sequence will follow is a safe assumption. It was an interesting little affair while it lasted, and now that there is a promise of an amicable adjustment the title of one of the Shakespearean plays may be applied to the situation, namely: "All's Well That Ends Well."

POLI STOCK OPENING

New Organization in "The Great Divide" at the Hyperion, New Haven

NEW HAVEN, CONN. (*Special*).—"The Great Divide" was given as a starter Sept. 20 at the Hyperion Theater by the Poli Stock players. It was most pleasingly executed. The theater, which has been thoroughly remodeled by Mr. Poli, and the novelty of ushers in powdered wigs and Colonial costumes, makes it the foremost stock house in New England.

The company has undergone a number of changes, including Miss Ione McGrane, who replaced Frances McGrath as leading woman, and Irving Cummings, formerly of the Pathe forces, as leading man in the place of Jack Rigney. Other new players include Sylvia Starr and Frank Armstrong, who also acts in the capacity of stage manager. William C. Masson, formerly of Keith's Hyperion Opera House and several of his Brooklyn stock theaters, is acting as stage director. Louis J. Poese is the house manager.

Week of Sept. 28, "My Wife," with "Secret Service" and "Love Watches" following.

Florence Pendleton, formerly of the Poli Players at New Haven, Conn., has been replaced by Sylvia Starr, who made her first appearance in "My Wife," week Sept. 21.

DANIEL W. DELANO, JR.

BROOKLYN STOCK NOTES

The first stock production of "The Lure" in Brooklyn was presented by members of the Grand Opera House Stock company Sept. 21-26. Noel Travers gave a splendid performance of the Special Agent, while Edna Archer Crawford won favor with the Grand patrons with her portrayal of the Girl. William Elliot, Beulah Monroe, Minnie Stanley, George Carleton and other members of the company did effective work. Mr. Elliot as the Cadet was at his best. By special engagement Cecil Spooner will be seen at the Grand next week in her own production of "Love's Model."

The Corse Payton Stock company scored heavily with a production of "Officer 666." Claude Payton as Travis Gladwyn, Rollo Lloyd as Whitney Barnes, and Joseph Sullivan as the Officer shared the honors. Mario Majeroni, Bobby Livingston, William Gerard, Thomas Kreger, Phyllis Gilmore, Charlotte Wade Daniel, and Dagmar Leuetts were seen in the smaller assignments.

James Rennie and Carolyn Elberts triumphed in the leading feminine roles of "Five Nights," which was last week's attraction at Keith's Gotham Theater. J. Francis Kirk gave a splendid interpretation of Hop Lee, as did Fayette Perry of Susee. Wilmer Bentley, Lavinio Shannon, Florence Pinckney, Anna Jordan, Lee Harvey, William Amadell, and Harlan Briggs were included in the cast.

J. LEROY DAUB.

OLD TEXAS GRAND STOCK COMES BACK

The old Texas Grand Stock company, which was a favorite in El Paso long ago, that is to say in 1907, has returned to El Paso and opened the Texas Grand Theater with "Tess of the Storm Country." Miss Bessie Dainty is at the head of the company. The company on arrival in El Paso was welcomed by playgoers. The theater, where they opened Sept. 20, has been remodeled and refurnished, and is modern in every appointment.

RICHMOND, VA., STOCK

The Grayce Scott Stock company in "Wildfire," Sept. 21-26, at the Colonial, pleasing as usual, but business is only fair. "Charley's Aunt," Sept. 28-Oct. 3.

LaVerne Stock company, with Florence Roberts, in Zaza, gave satisfaction at the Empire Sept. 21-26; business is only fair. LaVerne Stock company, with Florence Roberts, in "Sham," Sept. 28-Oct. 3.

NEAL AND MCCONNELL.

YOUNG STOCK MANAGER IN THE FIELD

Edwin F. Reilly, manager of Corse Payton's Lee Avenue Theater (Stock) in Brooklyn, is one of the colts of the managerial herd. He is somewhere in the twenties. Born and bred in the community of churches, etc., when he quit school he joined the original "Checkers" company and went on the road; wrote vaudeville sketches, songs and parodies. Naturally he became a newspaper reporter; then went back to theater life. Last season two vaudeville sketches, "The Turn of the Card" and "The Gentleman's Dressing Room," written by Reilly in collaboration with Ralph D. Robinson, scored satisfactorily. They, Reilly and Robinson, have just completed two three-act plays, "The Way Women Love" and "The Rainbow Chase." Both are to be tried out.

FORSBERG PLAYERS IN NEWARK

The Forsberg Players are repeating success after success at the Orpheum Theater, Newark, N. J. Manager Forsberg has struck the right keynote, "Good plays and good players." "Baby Mine" was effectively presented Sept. 21-26 to large houses. Florence Gear, the new leading lady, made her debut and gave a delightful performance as Zoie. Isadore Martin shared honors with Miss Gear and was lively and bright as Aggie. Helen Courtney played the small role of Rosa and did it well. Charles Dingle as Alfred and Charles Schofield as Jimmy kept the house in an uproar. Others in the cast were Stuart Beebe, John Leland, Ralph Brinkley, and Gerald Van Ordan. "At Bay" was given Sept. 28, when the Newark favorite, Edward Van Sloan, joined the Forsberg Players.—SIDNEY S. APPLEGATE.

CAROLYN ELBERTS.

Miss Carolyn Elberts became a stock leading woman by accident. Her predecessor was with the Malley-Denison Stock company when she was suddenly taken sick on the eve of an opening of that company. Miss Elberts was ecalled in on a few hours' notice for a five days' engagement. She fit in exactly, and the manager of the Malley company retained her for two years. Previous to this engagement Miss Elberts was under the management of Henry B. Harris for seven years. Before she was with Harris she was with Willie Collier, Klaw and Erlanger, James K. Hackett and others. In addition, she was for two years in musical comedy with the Rogers Brothers. She proved her versatility by successfully appearing in "Butterfly on the Wheel," "Green Stockings," "Pretty Peggy," "Chorus Girl," "Baby Mine," "Dawn of a Tomorrow," "Lion and the Mouse," "Alma, Where Do You Live?" "Three Twins," "Forty-five Minutes from Broadway," "The Spendthrift," "Woman's Way" and other plays. Miss Elberts is a stunning dresser on the stage. It has been said of her by the profession that she never repeats a gown. At present Miss Elberts is leading woman with the Keith Players at the Gotham Theater, Brooklyn.

HOLDEN PLAYERS IN CLEVELAND

The Holden Players opened their annual engagement in "Ishmael" at the Cleveland Theater, Cleveland, O., Sept. 14, to the largest opening week's business in the history of the house. Many new faces were seen in the cast. Arling Alcine was in the name part. Miss Helen Carew is the new leading woman; Walter Poulter, Gregory Dumbrille, and Lew Welch are the other strangers. Grace Hamilton, Gertrude Mudge, Daniel Reed, H. M. Holden, and Arling Alcine completed the cast. "The Charity Ball" week Sept. 21, with "The Man from Mexico" following.

CLAREMONT, N. H., STOCK

The Swafford Stock company, Claremont, N. H., Opera House, Sept. 21-23; business fair. The plays, "The Grafters," "Kentucky Sue," and "Baby Mine."

BERTHA M. HUNTER.

NEW STOCK COMPANY UP STATE

The Henrietta Browne Stock company, a new traveling organization, started Sept. 14 through the Hudson River Valley. The company reports good business. Miss Henrietta Browne and Frank Mayo are featured.

CLEVELAND, O., STOCK

CLEVELAND, O. (*Special*).—The Holden Players gave a pleasing performance of "The Charity Ball" at the Grand, week Sept. 21. "Man from Mexico," Sept. 28.

The season of dramatic stock at the Metropolitan Theater opens on Oct. 19 with May Buckley and John Halliday, two of the most popular stars that have ever visited Cleveland. They will be supported by the Metropolitan Players, selected by Manager F. E. Johnson with the utmost care, and include Jessie Pringle, Lenore Phelps, Alice Baker, Emily Lascellas, William Corbett, Harry Shutan, Ralph Newman, Donald Gregory, Charles J. Harris, Samuel Grodsky. Aubrey Noyes, who directed at Nashville, Tenn., last season and who is well-known as a successful stock director, will stage the productions. The opening bill will be "A Woman's Way."

R. A. SINCLAIR.

MORTIMER CO., MANCHESTER, N. H.

The New Park Theater in Manchester, N. H., will open Oct. 12, and the Mortimer Stock company of New York will hold there for a month. The manager of the house is Douglas Bronson. Miss Lamotte is mentioned as leading lady.

ANOTHER NEW STOCK HOUSE

The Schenley, Harry Davis and John P. Harris, Managers, Will Open Its Doors Oct. 12

The new Schenley Theater, on Forbes Street, near Schenley Park, Pittsburgh, in which stock productions will be given, will open for business Oct. 12. The managers are Harry Davis and John P. Harris.

The house was designed by H. E. Kennedy, with Palmer and Hornbostel as consulting architects, and is entirely in the Adams style. Four shades of gray contrasted with old rose upholsteries and light shades will make the color scheme of the interior. There will be four private boxes on each side of the house, with sufficient room behind them for entr'acte tete-a-tetes. A magnificent lounge 20 by 60 feet, colored just a shade darker than old rose, and with draperies of Austrian curtains backed by damask and gray figures of the Adams style, is another pleasing feature. The ladies' room has been decorated in a delicate shade of blue. Every late development of stage devices has been placed in the new house. Twenty-five dressing-rooms which can be converted by sliding doors into greenrooms or suites, have been provided for the players.

YOUNGSTOWN, O.

YOUNGSTOWN, O. (*Special*).—The Horne Stock opened its season at the Grand Opera House last week, presenting "Beverly of Graustark." The leads are Miss Mae Melvin and Mr. Louis Aucker. The cast also includes Misses Marjorie Dow, Edith Gray, Hazel Wild, Mary Southern, Mr. Leslie Webb, Ray Collins, George Conway, James Swift, Victor Fletcher, George Denton, Lester Howard.

The company as a whole deserves much credit and is a credit to the city. Week Sept. 22 they presented "The Deep Purple." "Broadway Jones" follows.

W. D. WAGNER.

FALL RIVER STOCK

For week Sept. 21-26, the New Bijou Stock company of Fall River, Mass., presented the comedy, "Our Wives," in their usual excellent manner. Hooper Atchley and Ernestine Morley, in the leading roles, gave a good performance. Maud Grafton, Margaret Johnson, Edytha Ketchum, and Carroll Ashburn gave good support. The comedy was well staged under the directions of Charles Glocker, and gave general satisfaction to good attendance. "Shadowed," Sept. 28-Oct. 3.

STOCK IN DES MOINES, IA.

The Princess Stock company opened its regular season in Des Moines, Ia., week Sept. 14, Messrs. Elbert and Getchell have gotten together one of the most capable companies ever seen in Des Moines, Miss Fay Bainter and Mr. E. C. Woodruff playing the leads. Mr. Priestly Morrison is again director of the company. Week of Sept. 20, "Because She Loved Him So." Sept. 27, "His Only Son."

A. KAHN.

STOCK NOTES

Cecil Spooner is at the Grand Opera House, Brooklyn, this week in "Love's Model."

The Summer stock company at the Mountain Theater, Hamilton, Canada, closed its eleventh Summer Sept. 21.

Alvah D. Simms has been engaged as leading man at Passaic, N. J. He opened Sept. 28 in "Ninety and Nine."

James Clancy opens at the Empire, Paterson, N. J., Oct. 5, in "Bought and Paid For." Grace Young and Harry Ingram in the leads.

Arthur P. Hyman has been engaged by H. A. Frazee for a new production. He has just closed with the Empire Stock company at Syracuse, N. Y.

Ethel Grey Terry began an engagement as leading woman of the Keith Stock company at Portland, Me., opening Sept. 28 in "To-Day."

Miss Phyllis Gilmore has the titular role in "What Happened to Mary" at Payton's Lee Avenue Theater, Brooklyn, this week. The leading man is Claude Payton.

Miss Betty Farrington was given an enthusiastic reception Sept. 14 at the Grand Theater, Reading, Pa., when she made her first appearance for this season in the leading part of "The Girl from Out Yonder," and as the leading woman of the popular Grand Players.

The Burns Players at the Burns Theater, Colorado Springs, closed their Summer season Sept. 19, with "Our Wives." The play was produced under the direction of Donald Gregory, who has set a standard in Colorado Springs that will be hard for another stock director to surpass.

Miss Leone, who suffered from an appendicitis operation late this Summer, was compelled to take a four weeks' rest cure at the Sanitarium Rest Haven, Sidney, B. C., during the present month, after which she will return to the Empress Theater, Vancouver, as leading woman. Miss Leone's friends will be sorry to learn that she was not strong enough to continue her work and had to take this rest.

Stanley De Wolf, late leading man of the Bijou Stock company of Fall River, Mass., has joined the Malley-Denison Stock company, Taunton, Mass., and opened with the company in "Green Stockings," Sept. 21.

Ruth Hewitt, a popular Cleveland, O., ingenue and soubrette, will be featured in the near future with a new stock company soon to be organized. Miss Hewitt has recently returned from a successful engagement with the Harvey Stock company, now playing the Western cities.

Arline Wiseman, who is best remembered as leading woman for the Broadway Stock company at Springfield, Mass., when Edna Baker was taken ill, has been engaged to play Cookie in "The Blindness of Virtue," for the road production, and is meeting with much success in the part.

Harry Huguenot and Will Crimans engaged to go with the Eva Tanguay company Sept. 28. Both are well-known stock favorites of Trenton, N. J.

Arthur Brams, whose stock experience was gained in his home town, Brooklyn, is with Charlotte Walker's new play, "The Better Way."

Edward C. Woodruff opened Aug. 23 as leading man of the Princess Stock company at Des Moines, Ia. The bill was "The Fortune Hunter." This organization reports excellent business from its opening date.

The Edna Park Stock company played to large and appreciative houses at the Majestic Theater, Macon, Ga., week Sept. 14.

Mr. and Mrs. Edwin Evans, well known in stock last season with "Officer 666," have signed to play in Joseph Hart's "Celluloid Sara," by Rupert Hughes.

Miss Gladys Malverne and Hal C. Cleary were at the head of the cast that played "The Gamblers" at the Whitney Theater, Brooklyn, Sept. 14. Manager W. M. Lane will produce Broadway successes during the season.

Houston Richards closed his second season in Newport, R. I., Sept. 5, under the management of Malley and Denison, and opened Sept. 21 in the Taunton company, playing the principal comedy roles.

Edgar Baume, formerly of Mt. Sterling, Ky., after an absence of several years from the stage, has returned and is now playing the leading role in the Shubert Stock company, Milwaukee, in "The Shepherd of the Hills."

"Because She Loved Him So" was used by the Incomparable Princess Stock company at the Princess Theater, Des Moines, Ia., under the management of Elbert and Getchell, week Sept. 20.

"The Shepherd of the Hills," for two seasons the greatest success on the American stage, and which has just been released for stock, was used at the Lyceum Theater, Duluth, Minn., to capacity business, week Sept. 20.

"The Conspiracy," a police detective play, was at the American Theater, Philadelphia, Pa., week Sept. 28. Maurice Stamford is the manager.

"The Man of Honor," a very strong play and as formerly played by Edmund Breese, will be used at the Lyceum Theater, New Britain, Conn., week ending Oct. 3, under management of Wyley Birch.

"The Man from Mexico" will be offered at the Cleveland Theater, Cleveland, O., week Oct. 3.

"A Fool There Was," Robert Hilliard's greatest success, will be the attraction at the Merrimack Square Theater, Lowell, Mass., week Oct. 3.

"Ready Money" scored heavily week Sept. 20, at the Grand Theater, Worcester, Mass., where it was given an excellent production by the Poli Players.

"The Blindness of Virtue," by the Wright Huntington Players, at the Shubert Theater, Minneapolis, Minn., week Oct. 3.

"Hawthorne of the U. S. A.," the play with a "punch," did a capacity week's business at the Scenic Theater, Waltham, Mass., week ending Sept. 20.

"Broadway Jones" is the attraction week Sept. 28-Oct. 3, at the Grand Opera House, Canton, O.

"Forty-five Minutes from Broadway" was used by the Denham Players at the Denham Theater, Denver, Colo., week Sept. 20, with Carl Anthony and Blanche Yurka playing the leading parts.

"The Fortune Hunter," at the Grand Theater, Topeka, Kan., week Sept. 20.

"Held by the Enemy," week ending Sept. 26, at the Warrington Theater, Oak Park, Ill. "The Ghost Breaker" is underlined.

"Five Nights," dramatized from Victoria Cross's novel of the same title, was used at the Gotham Theater, Brooklyn, N. Y., week Sept. 26, under the management of Mrs. Pauline Boyle.

"The Escape" scored week Sept. 26 at the Colonial Theater, Lawrence, Mass., under the management of Malley and Denison.

"Secret Service," by William Gillette, opened the season of stock at the Grand Theater, Sacramento, Cal., week Sept. 20, to big business.

"YOUNG WISDOM" IN LONDON

Rachel Crothers's comedy, "Young Wisdom," which was seen in New York last season with Mabel and Edith Taliaferro in the leading roles, was produced by Cyril Maude at the Playhouse, London, Sept. 17. Margery Maude and Madge Titheradge played the leading roles. The play is preceded by the military playlet, "On Duty."

BARNEY BERNARD A PLAYWRIGHT

Barney Bernard, the Abe Potash in "Potash and Perlmutter," has written a play. The style is similar to "Potash and Perlmutter," and deals with two Jewish characters who are business partners.

TWO PREMIERES AT ALBANY

"The Law of the Land" and "The Hawk" Took at State Capital

ALBANY, N. Y. (Special).—George H. Broadhurst's latest drama, "The Law of the Land," received its first presentation on any stage at Harmanus Bleecker Hall, Sept. 21-23, and was most favorably received by full capacity audiences. The play proved to be a real melodrama with the customary thrills; it was splendidly staged and tells an unusual story of a faithless wife and the man who wins her away from her husband. There is a "murder" in the first act, and the three remaining ones are devoted to the efforts of the police department in an attempt to solve the slaying. The wife finally confesses that she committed the crime, so that she might be free to join her lover, which she eventually succeeds in doing. Miss Julia Dean, as the wife, gave a forceful and convincing portrayal of the role, and won the hearty approbation of the large audiences. Others in the small but very capable cast were George Fawcett, who gave a good account of himself as the police inspector, Milton Sills, Charles Lane, and Harry Lillford. With a few changes, Mr. Broadhurst's newest play looks as if it would spell success.

Miss Billie Burke in "Jerry," delighted a full capacity house Sept. 24. This talented artist was accorded a warm reception, and numerous curtain calls followed each act.

William Faversham appeared Sept. 26 in his opening performance of "The Hawk." The famous French actress, Mlle. Dorziat, makes her first appearance in this country, supporting Mr. Faversham.

Manager Abbott offered two strong burlesque attractions for the week at the Empire. Dave Marion in "Snifty" turned crowds away at each performance. Marion has surrounded himself with an exceptionally capable company. Blutch Cooper's new company, "The Gypsy Girls," with Tom McRae, Si Jenks, Murray Harris, Fannie St. Clair, and Belle Mallette in prominence, filled the week out to packed houses.

Edith Swan and musical girls, Harry and Burt Morrissey, Henry Hargrave and company, Harrington, Reynolds and company, Renney, Frazier and Baker, and Dancing La Fevres proved strong drawing features at Proctor's Grand, week of Sept. 21-26. Business was up to the high standard established at this house.

GEORGE W. HERRICK.

"LITTLE CAFE" GIVEN FOR RED CROSS

Klaw and Erlanger gave a special performance of "The Little Cafe" at the New Amsterdam Theater Saturday night for the benefit of the American Red Cross. The cast included John E. Young, Alma Francis, Tom Graves, Edna Munsey, Texas Guinan, Harold Vizard, and Gabrielle Grey.

"LAW OF THE LAND" TO-NIGHT

The opening performance of George Broadhurst's new play, "The Law of the Land," takes place to-night at the Forty-eighth Street Theater. In the cast are Julia Dean, George Fawcett, Milton Sills, Walter Craven, Charles Lane, Harry Lillford, George Graham, Master Macomber, and Ethel Wright.

BURTON TO BRING STARS HERE

Percy Burton, who is general manager of Forbes-Robertson's company, announces that at the end of the actor's farewell tour he will go into business on his own account. One of his projects is to bring to this country a combination of stars for special performances.

STAGE NOTES

Bertha Fordyce, sister of Lady Beerbohm Tree, arrived Sept. 23 from London to play the role of Lady Fairfax in Charles Frohman's forthcoming revival of "Diplomacy."

The first Sunday night concert at the Century Opera House was inaugurated Sept. 27. Vladimir Dubinsky, the Russian 'cellist, was the instrumental soloist of the occasion.

The Professional Woman's League, of which Miss Maida Craigen is president, held its monthly social on Sept. 28 in the club rooms, 1099 Broadway. Miss Katherine B. Davis, Commissioner of Correction, was the guest of honor.

George E. Lask, of the Poli Players at Hartford, has written a play entitled "Lazy Lane," which has been accepted by a New York producer.

A. W. Herman, who for many years has been associated with the Stair and Havlin forces, is now manager of the Century Opera House.

Nan Campbell, leading woman this season with John Mason, in his new play, "Cornered," has offered to the Red Cross of Great Britain a castle she owns in Scotland as a hospital for Scotch soldiers.

Eduard Waldmann, who during the past two years has been playing the West with his company in Shakespearean plays, has returned to New York and is arranging to produce his new, modern version of "The Vendetta," in which he will appear in the part of Fabio Romani.

Manuel Quiroga, the celebrated young Spanish violinist, will arrive on the *Rochambeau* Oct. 12, to make his first American appearance under the management of the Messrs. Shubert. He will be heard for the first time in Carnegie Hall in a recital on Saturday afternoon, Oct. 17, and will appear the following evening, Sunday, Oct. 18, at the Hippodrome.

DORIS WOOLDRIDGE
"America's Youngest Emotional Leading Actress"
Address Dramatic Mirror

THURLOW WHITE
"FINE FEATHERS"
Address Actors' Society.

MARY RYAN
in "ON TRIAL"
Management Cohan & Harris

LOUISE PRICE
"THE SPENDTHRIFT" 2nd SEASON
Management O. E. WEE . . . . . 1431 Broadway

GEORGE ALISON
AT LIBERTY
Letters, 16 Gramercy Park, N. Y.

MAUDE LEONE
LEADING WOMAN with Laurance D'Orsay
EMPRESS THEATRE VANCOUVER, B. C.

STANLEY G. WOOD
Management of H. H. FRAZEE
Address DRAMATIC MIRROR.

EDWARD C. WOODRUFF
Leading Man

MAURICE TUTTLE
SCENIC ARTIST
AT LIBERTY 1202 Center St., Milwaukee, Wis.

ELEANOR MILLER
LEADING WOMAN With Mr. Norman Hackett in "The Typhoon" ON TOUR
Mr. Geo. P. Goodale, Dean of American Critics, says: "Iliona is played by Eleanor Miller with wonderful appreciation of the character and many indications of peculiar adaptability for that order of stage work. She has the siren manner, the tigress temper, the power to fascinate."

LILLIAN HALE
SAM BERNARD CO.
"The Belle of Bond Street"
Mgnt. Sam S. and Lee Shubert, Inc.

HARRY J. LELAND
Stage Director
At Liberty for Stock or Pictures
Permanent address, Sacramento, Cal.

T. J. MARZ
SCENIC ARTIST—STOCK AND STUDIO
At LIBERTY—2914 Canalport Ave., Chicago, Ill.

ALICE BUTLER
Management of Mr. Oliver Morosco

E. W. MORRISON
ACTOR-PRODUCER
Management J. C. Williamson, Ltd., Sydney, Australia. Cable address, "Bonser," Sydney.

SYLVIA BREMER
LEADING WOMAN
Mgt. J. C. Williamson, Ltd. Sydney, Australia

AITKEN, F. SPOTTISWOODE
Mutual Studio. 4500 Sunset Boulevard, Los Angeles, Cal.

CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman

MULDENER, LOUISE
Re-engaged. Things That Count, Wm. A. Brady.

CHICAGO

Plays of the Big Houses in the Mid-Metropolis Satisfy the Public

CHICAGO, Sept. 23 (*Special*).—"To-Day," a vital and vivid drama of New York life, by George Broadhurst and Abraham Schomer, acted by an altogether good cast of sterling players, including Miss Marguerite St. John, Arthur Byron, and Gus Weinburg, opened at the Princess Theater last Sunday evening, Sept. 20, in what promises to be a noteworthy engagement.

"The Belle of Bond Street," headed by the inimitable and amusing Sam Bernard remains at the Illinois in a genuinely refreshing musical comedy with a twentieth century bevy of charming chorus girls, to assist in the funmaking, which is fast and furious. Catchy music, brilliant ballet ensembles, keen edged wit, and the evident desire to entertain cleanly have made the "Belle" a much admired and permanent favorite.

Miss Florence Reed at Powers Theater is furnishing a veritable surprise to her many admirers who flock to see her in "The Yellow Ticket." Miss Reed's portrayal of the persecuted Jewess is altogether masterful. It is human almost beyond belief, subtle, deep, and intensely drawn without rant, flashing flames of deadly fire in whose glow lies reflected the wondrous spark of studied and exquisite art.

Relentless, tyrannical, almost uncanny, and yet divinely beautiful. "Joseph and His Brethren," Louis N. Parker's spectacular melodrama, based on the story of the shepherd lad of Canaan, runs on at the Auditorium to the delight of capacity attendance. This gorgeous pageant is one of the marvels of the playhouse. Seldom, if ever, has a production been mounted on a more lavish scale. James O'Neill, Sr., one of the finest artists of our day, invests the difficult roles of Jacob and Pharaoh with the true touch of genius, sharing honors evenly with Miss Katherine Kaelred and Brandon Tynan.

"Under Cover," Hot Cooper Megrue's melodrama of the secret service, the smart set, and transatlantic smuggling is in its fourth week at Cohan's Grand, where it is enjoying wide vogue with Henry B. Warner in the title-role.

Abe and Mawruss excellently played by Barney Bernard and Alexander Carr in "Potash and Perlmutter," one of the best plays of the past decade, has settled down for the season at the Olympic Theater, where the sold-out-sign appears at every performance regardless of sun or rain. Leo Donnelly helps mightily with a finely draw characterization of a windy salesman.

J. Hartley Manners's best comedy, "Peg o' My Heart," is nearing its fifteenth week at the Garrick with no end in sight; extra matinees have become the rule.

The Cort Theater retains Edward Peple's popular farce, "A Pair of Sixes," which is winning great favor with May Vokes, Frank McIntyre, and Sam B. Hardy in it.

"One Girl in a Million" is living up to the enviable reputation long since established at the La Salle Opera House as the home of perpetual successes. It is tuneful, exceedingly well done, and contains many clever specialties.

GEORGE L. COE.

WASHINGTON, D. C.

Charlotte Walker's Triumph in "The Better Way"—Bills of the Week

WASHINGTON, D. C., Sept. 28 (*Special*).—Charlotte Walker in Eugene Walter's three-act play, "The Better Way," formerly "A Plain Woman," with a prologue and epilogue, a production of intense interest that completed a notable engagement at the New National Theater during the past week, has a role of superior opportunity in the delineation of which she scored an artistic individual success of pronounced moment, rising to heights of rare emotional strength in the crucial act. Miss Walker has never been seen to better advantage and was the recipient of distinct honors from enthusiastic audiences. The supporting company is excellent. Individual work of prime prominence that met with strong recognition was accorded to Walter Wilson, Byron Beasley, Virginia Pearson, George Stuart Christie, Ralph Delmore, Virginia Allen, David Burton.

The current week's attraction at the National Theater is John C. Fisher's presentation of his new musical star, Hazel Dawn, in the Victor Herbert musical comedy "The Debutante," which instantly established the assurance of a week of large attendance. "The Phantom Rival," a new David Belasco production, follows.

Charles Klein's "Money Makers," a powerfully interesting melodramatic offering, was received with extended favor by large audiences at the Belasco Theater last week. Foremost and strong is Emmett Corrigan, who is going to receive a whole lot of mention and attention for his remarkably strong and powerful characterization of the role of James Rodman. Alexandra Carlisle, Eva Condon, Burton Churchill, Dodson Mitchell, Alfred Fisher, Walter Kingsford, Feliz Krembs, Calvin Thomas, Edward Donnelly, and Eugene O'Brien is an acting support that is thoroughly perfect.

The current week's offering is the Edward Peple successful farce "A Pair of Sixes," with the original company, which opened to a big and thoroughly amused audience.

The regular Fall and Winter season at the Columbia Theater is inaugurated during the present week by the New Era Producing Company in the presentation of the Guy Bolton musical farce "The Rule of Three," with Katherine Grey heading a cast of prominent players. The screen presentation of "Neptune's Daughter," photographing Annette Kellermann, concluding a fortnight's engagement during the past week, drew a large attendance.

"The Squaw Man," last week's Poli's presentation, can go on record as one of the biggest, most effective and pretentious of stock portrayals, worthy of the strongest praise. "The Seven Sisters" is the current week's bill.

The bill at Keith's during the present week, where at all times business is to the limit of seating capacity. The acts are presented by Irene Franklin and Burton Green in character types in song, the Harry Lauder singing synchronized motion pictures, William A. Brady's "Beauty Is Only Skin Deep," Sim Collins and Lewis Hart, Butler Haviland and Alice Thornton in "Get-Poor-Quick Wellington," Blackface Eddie Ross, the minstrel man; the Magleys, from London; Harris and Manyon, and the Hearst-Selig news pictorial.

JOHN T. WARDE.

TACOMA, WASH.

TACOMA, WASH. (*Special*).—At the Tacoma "The Candy Shop" Sept. 12 to fair business. "The Little Shepherd of the Hills" Sept. 13 to light attendance; severely criticised by local papers.

FRANK B. COLE.

PHILADELPHIA

The Broken Contract, or the Trouble Between the Shuberts and the Castles

PHILADELPHIA, Sept. 29 (*Special*).—Montgomery and Stone in their new show, "Chin-Chin," with music by Ivin Caryll, began its season at the Forrest this week. These two comedians have for the past few years opened all their shows in Philadelphia, and it was in this city that "The Lady of the Slipper" made its first hit.

Next in interest is the trouble the Castles are having with the Shuberts. These popular dancers have been packing Keith's Theater to such a capacity all week that Harry Jordan's pleasant, perpetual grin grinned broader, and they were retained for another week. Last year, when the Vernon Castles were at the Academy, an attachment was served upon Mr. Castle by the Shuberts because of their breaking their contract with them. Castle was enjoined from making any public appearance in Pennsylvania and in spite of this has appeared at Keith's. It was not until Thursday that the Shuberts were finally able to serve a summons on them. Various attempts were made to get him as he left the theater, but husky stage hands prevented the serving of the papers. Thursday night, however, he took supper at the Bellevue Grill, and it was there that they got him.

Helen Ware in Edward Locke's newest play, "The Revolt," is now in her second week at the Adelphi. For some unaccountable reason all of the local critics handed this show a terrible panning. If this play had been produced two years ago it would have been a tremendous success and Miss Ware would have been complimented for playing such a sympathetic role. But the public has become saturated with plays of this character. Miss Ware showed in the play her right to be classed among the best emotional actresses of the day, and her supporting company was splendid. Edward Mordant in the role of The Prude was decidedly the best male actor, while special praise should be given to Jessie Ralph and Susanne Willa.

At nearly all of the theaters there are changes this week. At the Garrick "Adele" left and was succeeded by "Nearly Married." The Follies closed the most successful engagement financially ever held in this city. Margaret Anglin in "Lady Windermere's Fan" succeeded "Dragged" at the Broad and was given quite a cordial reception by her Philadelphia friends. At the Chestnut Street Opera House, now under the Keith management, "Cabiria," the big moving picture spectacle, was moved over to the Academy of Music to make way for the miracle play, "Pilate's Daughter." This show, it is understood, is on a very extravagant scale, with a large cast that includes the Philadelphia favorite, formerly of the Orpheum Players, Marion Barney.

The Alhambra Theater, after being completely renovated, opened Sept. 28 under the new management of the Stanley Company, which now controls one of the biggest chains of theaters devoted to motion pictures in America.

J. SOLIS-COHEN, JR.

"THE TRAP" SET IN BOSTON

Modulated Melodrama Catches the Public, but Displeases the Critics

BOSTON, Sept. 29 (*Special*).—"The Trap," a new play by Richard Harding Davis and Jules Eckert Goodman, was produced by Arthur Hammerstein at the Majestic Sept. 24, with this unusually fine cast:

Jane Carson	Janet Beecher
William Graham	Orrin Johnson
Henry Carson	Ralph Delmore
Martin	Tully Marshall
Edward Fallon	Charles Richman
Messenger	Frank Ames
Helen Carson	Elaine Hammerstein
Maid	Alma Wolfe
George Anderson	George Harcourt

The play, which is a "modulated melodrama," has displeased the critics mightily. The audiences like it, however, and though it is by no means an excellent play, it tells an interesting story, and is acted up to the handle by its high-priced cast. The play's chief fault is its unevenness. The third act, which is a compact, swiftly-moving melodrama in itself, is Mr. Davis's one-act piece, "Blackmail," which Mr. Goodman was commissioned to make into a full-length play. The first and fourth acts are thin and conventional, but in his second act Mr. Goodman has written interesting dramatic narrative that is equal to Mr. Davis's share in the enterprise. Janet Beecher plays the central character, Jane Carson, who in Act I is a school teacher in the Yukon, where she marries, as she supposes, Dick Fallon. After she finds that the marriage was illegal, she falls in love with Graham (Orrin Johnson). In a weak moment she begins to pay blackmail to Dick and his pal, Martin (Tully Marshall). Martin follows her to New York, where she is happily married to Graham. Dick's brother (Charles Richman), who was once in love with Jane himself, comes to New York to exploit his mine, and there not only ends Martin's blackmailing by killing him, but restores marital peace in the Grahams and ends by marrying Jane's sister, Tully Marshall is admirably natural as the sleek villain Martin; Mr. Richman, Miss Beecher, and Mr. Johnson are, of course, more than equal to their none too keenly characterised parts; Elaine Hammerstein is charming, in a semi-foreign way, in her first dramatic part, and Ralph Delmore as Carson, Sr., an over-optimistic prospector, whether in Yukon or Wall Street, supplies, strangely enough for him, whatever comic relief the play affords.

The most comprehensive exhibition of the new stagecraft yet to be seen in this country has been organized by Sam Hume, and will be on view in his studio in Cambridge next week. There will be models and sketches illustrating the work of Gordon Craig, Leon Bakst, Josef Urban, Livingston Platt, Thomas Wood Stevens, Robert Edmond Jones, Mr. Hume, and others, and there will be a working model of a modern German stage, equipped with sky-dome, sliding stage, and diffused lighting.

John Mason in his new play, "Drugged," began the season of the Hollis Street Theater last night; and the Follies replaced "Bari" at the Colonial.

Wilton Lackaye this week heads the Majestic Players at the Boston in "The Battle." This will be the last week, for the present, of W. H. Leahy's star stock campaign. Next week at the Boston he begins his sixteen weeks of grand opera, a field which he unexpectedly has to himself in Boston this season.

John Craig this week revives "Arizona" at the Castle Square, Betty Barnicoat, of the Majestic Players, is shortly to join Mr. Craig's company.

Other bills: Tremont, Fannie Ward in "Madam President" (last week: Oct. 5 "Potash and Perlmutter"); Shubert, "High Jinks" (last week: Oct. 5 "The Whirl of the World"); Wilbur, Will Hodge on "The Road to Happiness"; Plymouth, "Along Came Ruth" (last week: Oct. 5 premiere of "Wanted, $22,000"); Court, "Peg o' My Heart."

The Globe reopened yesterday as a Loew picture and vaudeville house.

Doris Olson, last year of the Craig Players, is now playing the lead in "The Misleading Lady."

If the editorial writer on the New York *Sun*, who the other day said that there were no more road companies playing "Uncle Tom's Cabin" had looked in THE MIRROR he would have seen that at least two companies are still devoting their energies to that classic.

The Lithuanians, of Boston, will produce two musical plays, "Birute" and "Maimuinikas in Kaminkretis," at the Hub Theater Oct. 1.

FORREST ISLAND.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*). — "Kismet" delighted large houses at the Russell Sept. 17-19, and matinee. Charles Dalton scored great hit, and curtain calls were frequent, one of the most beautiful ever seen here.

George Arliss scored greatest kind of a hit at the Russell Sept. 11, 12 as Disraeli; curtain calls were frequent; fashionable audiences.

Raymond Hitchcock in "The Beauty Shop" delighted large audiences Sept. 14-19; the staging, costumes, etc., being very beautiful.

Rose Valerie Bastette special feature at the Dominion Sept. 14-19 to great business. Others on the bill are: Charles B. Lawlor and Dorothy Dee, Dot O'Neill, Jack Farrell and company, Halligan and Sykes, Peppino, and Billy Bouncer.

Captain Kleinschmidt's Arctic Hunt Alaska-Siberia Pictures to good houses Sept. 21-23. May Robson in "Martha-by-the-Way" Sept. 25, 26, and matinee.

Mr. and Mrs. Frederick Voelker and "Peak's Blockheads" scored great hit at the Dominion Sept. 21-26 to good business. Others were Toney and Norman, Rice, Sully and Scott, Potter and Palmer, Moyako Sisters, and Harrison Armstrong Players.

The Francais has the Columbia Musical Comedy company and very fine pictures Sept. 21-26 to capacity business.

"The War of the Powers" is the film picture at the Imperial to usual capacity business.

J. H. DU BE.

OMAHA, NEB.

OMAHA, NEB. (*Special*).—"The Winning of Barbara Worth" was the offering at the Brandeis Sept. 17-19, drawing fairly well. The company is adequate. "Annie Laurie" Sept. 22, 23, with the usual Wednesday matinee, to fair business.

At the Orpheum Liana Carrera heads the usual attractive vaudeville offering; business being excellent.

The Gayety has George Stone's Vaudeville Chorus, with Etta Pillard featured; business is good.

At the Brandeis "A Pair of Sixes," one of the new and bright farces, was presented by a good company to fair business Sept. 9, 10. "Nearly Married" Sept. 12, 13 made a good impression. "The Winning of Barbara Worth" Sept. 17-19.

At the Gayety the "$1,000,000 Dolls" are attracting a series of good-sized audiences week of Sept. 18.

At the Orpheum the usual attractive vaudeville offering is drawing well.

J. RINGWALT.

THE CONSTELLATION
These and many other famous people of the stage make the Hotel Touraine their Buffalo home.
The Touraine is nearer to all of the theatres than any other Buffalo hotel. Ten minutes by Elmwood car-line from Central Station.
Mine Host Howie will welcome you at the hotel "Where Good Cheer Abides."
Hotel Touraine
BUFFALO
DELAWARE AVENUE AT JOHNSON PARK

A Manager Will Produce Play With Appeal

We can help you! Let us make careful, detailed suggestions regarding the theme and technical handling of your story that will make your play presentable to managers. Sympathetic assistance from experienced critics and play builders. Write us about your ms. Fees reasonable. Circular upon request.

THE PLAY WORKSHOP—978 Aldus St., New York City

MAURICE BARRETT
With POTASH AND PERLMUTTER
Management A. H. Woods. Season 1914-15

WANTED
150 first class opera, church or camp
CHAIRS
Savoy Theatre, 112 W. 34th St., N. Y.

Beauty and Wealth Let Schert's System of Beauty Culture Show You How to Obtain Both. Full instructions. Secrets of valuable formulas. Beautify yourself. Start a Beauty Shop. Start manufacturing Beauty Specialties. Complete system $1.00. Particulars FREE. Cal Callahan & Co., Dept. O., 110 W. Ontario, Chicago.

MR. BERNARD HISHIN, General Manager for Mr. Louis Meyer, Strand Theatre, etc., will be at liberty at or about Christmas. Besides West-end management, Mr. Hishin has operated and booked Mr. Meyer's touring companies, and also his tours of Canada, Africa, and Australia. Address, Strand Theatre, London, W. C. Pleased to entertain offer similar capacity New York management.

WANTS

RATES, CASH WITH ORDER:
20 words, or less, cost 25c. Additional words 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

BEAUTIFULLY furnished rooms at 404 West 23d Street, New York. Why not have a room in the best? Costs no more; clean linen; clean beds (many brass); clean hair mattresses; clean, large rooms; hot and cold running water in every room; electric light. Eight baths, public and private; new furnishings; just opened; new management; for respectable people only; weekly rates: $2.00 up; special monthly rates. Many rooms are amply large enough for two persons.

BE A CARTOONIST.—No skill required with my outfit. Enclose stamp. Professor A. X. Haffner, 136 N. Second Street, Philadelphia.

FOR SALE.—Complete set of the Theater Magazine, 20 volumes, to include 1914, bound in publisher's cloth. New. Jacob Stutter, 1230 Bedford Avenue, Brooklyn, N. Y.

PRINCESS PHOSA, Comic Opera, by C. F. Hanson. One of the most brilliant and enjoyable operas in the market. Send for sample copy, 75 cents. C. Hanson and Co., 360 Main St., Worcester, Mass.

PROMINENT DRAMATIST, author of a score of fortune-making successes, invites correspondence with stars or managers desirous of plays or sketches, written especially to exploit individual talent, or on original lines. J. V. V., care of THE MIRROR.

SUCCESS lessons in New Thought, will help you to succeed. Special lesson included for those whose work is before the public. All mailed together for $1.00. Address Mrs. M. M. Gilbert, Wausau, Wis.

THEATRE CHAIRS bought and sold, stock scattered over State, prompt shipment. Empire Seat Exchange, Corning, N. Y. New York office, 1400 Broadway, Pittsburgh, Pa., 607 Orchard Place.

PRICES ALWAYS THE SAME
STEIN'S
MAKE-UP
SOLD EVERYWHERE
NO WAR PRICES

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—The Colonial Theater will again follow the Stair and Havlin policy of running regular plays which have appeared in the higher-priced houses at moderate prices for a week stands. Bookings include Jennie Blair in "A Social Divorce," "The Blindness of Virtue," "Way Down East," "For the Love of Mike," Hap Ward and Lucy Daly, "Maggie Pepper," "The Winning of Barbara Worth," Norman Hackett in "Typhoon," "Bought and Paid For," Rose Melville in "Sis Hopkins," "The Trail of the Lonesome Pine," "September Morn," Annie Laurie, "The Fall of the Cumberlands," Eugene Walter's "Paid in Full," "The Easiest Way," "The Dixieland Girls," "The Dixieland Belles," "The Dixieland Beauties," "The Dixieland Big Show," "The Dixieland Revue," "The Dixieland Review," "The Dixieland Burlesquers

ATLANTIC CITY PREMIERES

"Experience," "The Heart of a Thief" and "The Only Girl"

ATLANTIC CITY, N. J. (*Special*).—For the first time on any stage, three new plays are booked for presentation in Atlantic City during the week Sept. 28. The most important of these is probably William Elliott's production of George V. Hobart's "Experience," a symbolic drama with a cast of forty, including Mr. Elliott himself as "Youth" and Ben Johnson as "Experience," which was presented at the Apollo Sept. 28. At the Apollo, three days later, Charles Frohman will present "The Heart of a Thief," with Martha Hedman, Anne Sutherland, Dan Collyer, Paul Doucet and others. Joe Weber presents a new musical comedy at the New Nixon on Oct. 1, called "The Only Girl," music by Victor Herbert and book by Henry Blossom.

The vaudeville bill at Keith's was headlined by both Marshall P. Wilder and Bert Leslie. Others on the bill were Morrisey and Hackett, the Girl from Milwaukee, Castor and Lee, Henry Keane and Helene Eddy, Ma-Belle and her ballet, Nelusco and Herley.

Hazel Dawn made her debut as a star in the new musical play, "The Debutante," Monday evening, Sept. 21, at the New Nixon Theater under the management of John C. Fischer. "The Debutante" is by Robert B. and Harry B. Smith, music by Victor Herbert. In the supporting cast were Alan Mudie, Stewart Baird, Will West, William Danforth, Robert G. Pitkin, Zoe Barnett, Maude Odell, and Sylvia Jason, not excluding an exceptionally large and beautiful chorus. Hazel Dawn received repeated encores on all of her songs, and Stewart Baird, Maude Odell, and Sylvia Jason were pleasing.

"Help Wanted" was the attraction at the Apollo Theater Sept. 20, 21, 22, 23. Sunday evening theatricals have become a reality in Atlantic City and the circumstances at present point to them going on unmolested, if managers do not overrun their liberties.

Ruth Chatterton in "Daddy Long-Legs" was the attraction at the Apollo Sept. 28-26, pleasing a large audience each performance. Jean Webster (niece of Mark Twain) is responsible for the clever story and Henry Miller is making the production.

J. EDWARD WESTCOTT.

COMSTOCK FAILS AS CENSOR

District Attorney's Office Declares "Beautiful Adventure" Not Immoral

District Attorney Whitman has decided that there is no merit in the complaint from Anthony Comstock that the "The Beautiful Adventure," now at the Lyceum Theater, was an immoral play, and once again Mr. Comstock fails to qualify as a dramatic censor.

The following letter was forwarded by the District Attorney's office to Mr. Comstock, after Mr. Whitman's assistant, William A. De Ford, had witnessed the play:

"The play is a sprightly comedy of the French type and contains no objectionable matter (either in lines or action), unless it be the discussion of a sex and social problem presented in the last part of the second act.

"The lines of the part in the second act referred to portray a phase of romantic love, of a nature so delicate and intimate as precludes either its expression or portrayal without vulgarity. The action of this part of the play as distinguished from the dialogue is marked by restraint and delicacy, and has in itself no objectionable feature.

"The play is neither indecent, immoral, nor impure within the meaning of the provisions of our Penal Law, as they have heretofore been interpreted and applied."

Charles Frohman, the producer of the play, announced at the time the complaint was filed that he would bring suit against Mr. Comstock for slander, regardless of the report made by the Assistant District Attorney.

TOUR FOR MARIE TEMPEST

Opens in Toronto on Oct. 5 in "The Marriage of Kitty"

Marie Tempest, with her English company, including Graham Browne, will begin her American tour in Toronto on Oct. 5 in "The Marriage of Kitty." Besides "The Marriage of Kitty," she will appear in Henry Arthur Jones's play, "Mary Goes First."

"BIRDS OF PREY"

A. H. Woods to Produce Willard Mack's New Play at Long Branch, Oct. 5

A. H. Woods is to produce Willard Mack's new play, "Birds of Prey," at Long Branch on Oct. 5, with a cast which includes John Barrymore, Forrest Winant, Edward Gillespie, Jane Grey, Maidel Turner, Mrs. John Barrymore, Margaret Anderson, and Anna Mack Berlin. The original title of "Birds of Prey" was "Kick In."

FORBES-ROBERTSON OPENS

Forbes-Robertson opened his last tour of America in Detroit last Monday night in "Hamlet." After several weeks in the Middle West he will go to the Blackstone Theater, Chicago. Lady Forbes-Robertson (Gertrude Elliott) will not accompany him, in her place as leading woman will be Laura Cowie.

GERMAN THEATER TO OPEN

Season at the Irving Place to Begin To-Morrow with "William Tell"

In spite of the expectation that there would be no season at the Irving Place Theater this year, it has been found possible to announce Oct. 1 as the opening date. The company has been recruited in this country, as many of the others that Director Christians had selected, will, of course, be prevented from leaving Germany. It has been decided to play "Wilhelm Tell" on the opening night, to be followed by a revival of "Lola's Father."

The present state of German patriotism is expected to have a beneficial effect on the patronage, which has led the managers to gather the strongest company available.

E. S. WILLARD COMING

Famous English Actor to Make Farewell Tour of this Country in Repertory

E. S. Willard, whose last appearance in this country was in April, 1907, has arranged with Walter Hast to make a farewell tour of this country in repertory, including the plays in which he won his greatest fame, "The Middleman" and "The Professor's Love Story." It is possible that he will revive "The Silver King," in which he played the original Spider. When Mr. Willard sailed for England seven years ago he announced that he would never appear again west of the Alleghenies. Whether he will set aside this decision has not as yet been disclosed.

"MY LADY'S DRESS" HERE SOON

William A. Brady has made arrangements with Joseph Brooks for the production of Edward Knoblauch's play, "My Lady's Dress," at the Playhouse early next month. Frank Vernon, the English stage director, is already in New York superintendending the preparatory work, and Mr. Knoblauch will arrive for the final rehearsals and the first performances. The company will include Mary Boland and Leon Quartermaine.

TO TAKE OUT "CORDELIA BLOSSOM"

Wallace Munro is to pilot the destinies of "Cordelia Blossom" on a tour shortly. The play was recently seen at the Gaiety Theater with Burr McIntosh and Louise Dresser in the leading roles. Mr. Munro recently returned from San Francisco, where he directed the All-Star Players for a Summer season.

"MONEY MAKERS" TO OPEN THE BOOTH

Charles Klein's new play, "The Money Makers," which had its out of town premiere at Buffalo recently, will be presented at the Booth Theater by Selwyn and company on Oct. 5. Emmett Corrigan and Alexandra Carlisle have the leading roles.

MARRIED

Paul Byron and Jessie Arnold (Mrs. Edward E. Rose) were married at Dunedin, New Zealand, June 24, 1914, while touring with the original American company in the "Rosary."

Percival Vivian, a member of the Ben Greet Players, and Irene Bevans, of the same company, were married in Chicago, Sept. 15. They are taking a wedding tour to the Pacific Coast.

George Mile Belder, formerly of the Union Hill, N. J., Hudson Theater Stock company, and Jeanette Augusta Miller, of "A Pair of Sixes" company, were married at Union Hill Sept. 21.

Joe Carden, one of the best known theatrical advertising agents on the Pacific Coast, at one time advance agent for the Ringling Circus and for the past fifteen years with the Baker Theater in Portland, Ore., was married in Portland on Sept. 5 to Miss Agnes Keller, formerly of Kansas City. The newlyweds have made their home in Seattle, where Carden will have charge of the advertising for the Seattle Theater, under the management of Walter Reed and Sidney Betesh, all of Portland.

DEATHS

MRS. LAW N. WOOD, wife of the treasurer of the Broadway Theater, Brooklyn, died at the home of her father, 70 Merrick Road, Jamaica, last week. As the former Clara Harmerling, she was called "the belle of Jamaica."

L. F. CAMMSON died Aug. 30, aged thirty-seven years.

MRS. MARY SMITH, mother of Joseph Paige Smith, a vaudeville agent, died on Monday, at the age of ninety years. She lived at 2850 East Twenty-sixth Street, Sheepshead Bay.

MRS. FRANK LESLIE, publisher, editor and author, died on Sept. 18 at her home at the Sherman Square Hotel.

MRS. HARRIET NEVILLE KINGSTON, prominently known on the American stage for many years as Hattie Neville, died in Polyclinic Hospital, Sept. 15, of a complication of diseases. Since the death, several years ago, of her husband, Cecil Kingston, she had been in failing health, and a week ago went to the hospital. Mrs. Kingston had had important parts in numerous theatrical productions which first appeared in New York city and then toured the country. Mrs. Kingston was greatly devoted to her husband, and each year on the date of his death published a memorial cut of him in THE MIRROR.

CHARLES EDWARD CLEVELAND, who in the eighties and early nineties was associated with minstrel organizations as advance agent and manager, and who, of late years, has been connected in an advertising capacity, with circuses and theaters in Boston, New York, and Chicago, died at Chicago on Sept. 17 of consumption. He was fifty years old.

LORETTA GLYN, formerly a dancer at the Metropolitan Opera House, died at the Presbyterian Hospital Monday, Sept. 14, from blood poisoning.

ADOLPH WEISS, thirty years old, of No. 503 West 123d Street, who was known on the stage as Edward Weston, of the vaudeville combination of Weston, Fields and Carroll, died of pleurisy Sept. 15 at his home. He leaves his widow and a son.

MRS. SADIE F. LOWE, professionally known as Sadie Atwood, a well-known character actress, died Aug. 28. Interment was at New London, N. H., her Summer home. She is survived by a daughter, Adelle Adams.

The American Playwright

It offers a full course in Playwriting at a reduction, bringing it within general reach. The same course used for the past fifteen years in The American School of Playwriting. All in pamphlet form. No exercise work by correspondence or "going to school" involved. Instalment payments. For further particulars address: **W. T. PRICE, 1440 Broadway, New York City.**

HERE AND THERE

The Colonial Theater, Annapolis, Md., has been leased for three years by Mayer, James Strange and E. Tunis Strange, and is being renovated. It opened Sept. 1.

W. H. HOLLRAY.

Manager N. B. Hackett, of the Grand Opera House, Stevens Point, Wis., has booked an excellent line of attractions for the new season. The Ned Alvords musical plays, ten in number, "Alma, Where Do You Live?" Richards and Pringle's Minstrels, "Ten Many Cooks," "Things That Count," "Pair of Sixes," "The Ham Tree," "Call of Cumberland," "Calling of Dan Matthews," Marlow's Minstrels, "Remember Mora," and "The Traffic" are a few of the many productions coming.

HARRY L. GARTHLEE.

The Ben Greet Players closed their Chautauqua season with the Redpath Lyceum Bureau, at Rockford, Ill., Sept. 7, appearing in "Twelfth Night." The company goes direct to New York city, where they will immediately begin preparations for this season's repertoire, starting Oct. 5. They will tour the entire United States.

MRS. J. A. D.

The Palace Theater in Macon, Ga., opened Sept. 1, after a $3,000 layout on improvements.

O. O.

The Youngstown, O., Grand Opera House, under the new management of O. S. Hiser, opened the season Sept. 2 with Al. G. Field's Minstrels. Mr. Hiser was manager of the Grand and Music Hall theaters at Akron last season, and through his courtesy and knowledge of the theatrical business has won many friends in the profession and in the city. The theater has been remodeled and redecorated, and new furniture has been installed.

W. D. W.

"The High Life Girls," at the Van Curler, Schenectady, N. Y., Aug. 27-29 sports a new book, new songs, a couple of good leaders, and some clean comedy. Neil O'Brien and his minstrels Aug. 31 presented a good entertainment, and were well received. Will Cato Sept. 1, 2. Merry Burlesquers Sept. 3-5. Seven Keys to Baldpate Sept. 7. Uncle Tom's Cabin Sept. 8. Jennie Dupree's show Sept. 10-12.

The season at the Oil City, Pa., Opera House was opened by the new managers of the playhouse, Messrs. Fine and Kramer, Sept. 1 with "Forty-five Minutes from Broadway." The cast was headed by Coriane. The theater has been leased for a term of years by Messrs. Fine and Kramer, of Meadville, from the Verbeck Amusement Company. During the Summer the building was thoroughly overhauled, and the interior redecorated.

A. H. MCH.

"Potash and Perlmutter," at the Opera House, Claremont, N. H., Sept. 8; good attendance; well liked; clean and funny.

R. M. H.

Billy (Single) Clifford and his "Believe Me" company played in Williamson, W. Va., Sept. 10, to S. R. O.; Welch 11, Bluefield 12; business good. Eddie Baldwin Musical company Sept. 11, 12 with "Million Dollar Mystery."

J. R. F.

The Academy of Music, Selma, Ala., is being remodeled. Changes are being made in the seating plan, new chairs are being installed and the theater decorated at a cost of about $6,000. Interest is attached to the house from the fact that it was designed in 1835 by the late Joseph Jefferson, a personal friend of a Mr. George O. Baker, who headed the company greeting the theater. The auditorium has, until now, been left as originally planned by Mr. Jefferson. For the past three years the house has successfully used motion pictures in its open time, Klaw and Erlanger's attraction, "Oh! Oh! Delphine" will reopen the house Oct. 5.

R. B. W.

The Masonic Opera House, Rocky Mount, N. C., will be under new management for the coming season. Mr. S. G. Sills takes over the lease of Horne and Sills. Mr. Sills has been connected with the house for the past nine years; his friends are sending in congratulations.

H. P.

Coast, Pa.: H. Sallan, the new manager of the Library Theater will open the regular season Sept. 25, offering "Folly of the Circus," "A Pair of Sixes" Oct. 1. The house is open nightly with fine vaudeville and pictures. The Library is one playhouse on the one-night stands that is now operated the same as the largest city house.

M. J. H.

After four years of darkness the Marengo Opera House, at Marengo, Ill., twenty-five miles west of Elgin, was lighted Sept. 7. Road attractions will be played, Vaudeville (split bills), in connection with pictures, will be given on off nights. The initial road attraction will be "The Calling of Dan Matthews" (original company) Sept. 15. Marengo needs a house of this kind, and it no doubt will be well patronized.

MRS. J. A. D.

"The Trail of the Lonesome Pine," with Isabelle Lowe, and a very good company, was presented by Eugene Walter at Tacoma Theater Sept. 4-5.

F. C.

Manager Burlingame, of the Winona (Minn.) Opera House, returned, Sept. 1, from his six weeks' auto trip through northern Wisconsin and Minnesota. Regular season opened Sept. 13, with Guy Bates Post in "Omar, the Tentmaker." Rosener and Mott closed the Dream Theater. At the Colonial and Princess satisfactory business.

F. H. H.

The Columbia Theater, in Alliance, O., has recently been purchased by Mr. Lamotte Smith, of this city, and is being remodeled and redecorated throughout. Productions of the highest class have been booked.

W. E. H.

"Billy the Kid" at the Claremont, N. H., Opera House to fair business.

R. M. H.

H. Sallan, the new manager of the Library Theater, at Corry, Pa., is devoting his entire time to the house, and by his pleasing ways and hard work seems bound to make the season a big success. Its a pental marvel, opened Sept. 14 for the week. "The Winning of Barbara Worth" Sept. 21 and "A Pair of Sixes" Oct. 1 are the immediate bookings.

M. J. H.

At the Colonial, Annapolis, Md., Sept. 21-26, Chauncey Keiffer company in "The Bachelor's Romance." Other plays: "At the Old Cross Roads," "Blue Mouse," "Driftwood," "Beware of Men," "Parson and the Girl." Motion pictures at the Palace and the Lyric.

W. E. H.

FOR RENT

Best and Largest Theatre

in city, after October 1

GRANT TRUST & SAVINGS CO.

Marion, Ohio

Van Horn & Son

Phila., Penna. Established 1852

Theatrical Costumes

Stock Companies and Productions Our Specialty

MILLER

COSTUMIER

236 So. 11th St.

Philadelphia, Pa.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.

15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch, single column. No double column space.

SCENERY

THE NEW YORK STUDIOS

"Scenery of Distinction."

FOR THEATERS AND HALLS.

We refer you to the Manager of any High Class Vaudeville Theater.

STUDIOS.

Offices, Times Building,

42d St. and Broadway,

New York, N. Y.

H. ARMBRUSTER & SONS,

Albert E. Armbruster, Emil G. Armbruster.

Scenic Artists.

Studio 249-251 N. Front St., Columbus, Ohio.

The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references, thousands of Theaters and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Somerville, Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

HOWARD TUTTLE, Scenic Artist, Contractor for all Stage Supplies. Asbestos Curtains, etc. 1360 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS—Uncle Tom, 75c.; Topsy, $2.00; Crepe, $2.50; Negro, 25c.; Soubrette, $2.50, $5.50, $7.00; Character and Crepe, $2.50; Comic Dress, $2.50, $3.75; Ladies' Dress, $5.00; Old Maid, $6.00. Ewing Supply House, Decatur, Ill.

TOUPEES AND TOUPEE LIQUID.—Eyrette's Toupee Liquid superior to Hairit. Gum endorsed by gymnasts and acrobats. Price by mail, 50c. bottle; Toupees a specialty. Bateman, 720 6th Ave., New York City.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 338 West 29th Street, New York. Theatrical properties and Stage Accessories. Telephone, 750 Chelsea.

PRICE AS MARKED ON PACKAGE

STEIN'S

MAKE-UP

SOLD EVERYWHERE

NO WAR PRICES

SYDNEY, AUSTRALIA

Some Well Known Americans Who Have Strayed Far from Home

SYDNEY, AUSTRALIA, Aug. 14 (Special).—Hay Mattingly's "Queen of Love" has started with the Royal Comic Opera company on a nine months' tour of the States and New Zealand. The company have also Princess Caprice and several other operas in the repertoire. "The Girl in the Taxi" opened on Saturday last, and reports capacity business right through the week. The members of the new Mattingly company are: Messrs. C. H. Workman, W. H. Rawlins, Fred Maguire, E. J. Williams, Paul Plunkett, Field Fisher, Chris Wren, and Misses Millie Taylor, Gwen Hughes, Ethel Hobson, Maggie Jarvis, Vera Prodyn. The production beautifully mounted, is under the direction of Mr. Charles Wenman, the Williamson producer, who has just returned from a trip to the other side.

Theater Royal: Graham McGatt's Scottish players finished at the Royal Saturday, Sept. 5, after a phenomenally successful season and left for Melbourne, where they opened on Aug. 8 to a brilliant house. After Melbourne the company do a long provincial tour before they return to Sydney. The theater was reopened with "Madame Du Barry," with Nellie Stewart as star.

Criterion Theater: Muriel Starr, the popular, charming, young American actress, has taken Sydney by storm with "Madame X," which has now been running for some considerable time and still draws immense houses. It is rumored that owing to the strenuous work which is created by the artist playing Jacqueline, Miss Starr and her support will shortly make a change, and within the new year will be revived, "The Chorus Lady" is now well rehearsed, and will probably be the next attraction.

Palace Theater: Billed as the world's greatest illusionists, Leroy, Talma and Bosco, are delighting huge crowds at the Palace, considered to be the prettiest theater in Sydney. Bosco who is responsible for the humorous side of the programme cleverly assists with his old expression, "Here's another rabbit." The trio are ably assisted by Warner and White, styled as America's representative dancers, and others. The whole show is under the direction of Mr. E. J. Carroll, with Harold A. Bowden as his manager. This is Mr. Carroll's second venture in Sydney.

Townhall: Paul Dufault, the French-Canadian tenor, is doing such excellent business in Sydney under the direction of the popular American manager, Fred Graham, that he has cancelled half of his provincial dates in order to give several extra concerts in town.

The Little Theater: This theater is at present unoccupied, the Hugh Buckler company having gone to New Zealand for a ten weeks' tour, and then they visit the other States. Pinero's "Sweet Lavender" drew well for four weeks. The other plays in their repertoire are "School for Scandal," "The Man on the Box," "Fanny's First Play," "His House in Order," etc. A complimentary matinee tendered last Saturday by the company to Mrs. Buckler was an artistic as well as financial success.

Adelphi Theater: Rex Beach's tale of Alaska, "The Barrier," looks like settling down to a long run. Beaumont Smith and Louis Meyer's company do not excel all round in this piece. It must be admitted, but a couple of successes are recorded. Gilbert H. Emery in a very small part puts in a deal of good work, and Miss Congdon and William F. Grant have occasionally opportunities which they grasp to advantage. Arthur Shirley and Reginald Wybeham also do well. It is a decided lesson to watch Miss Congdon.

Repertory Theater: The last night of the Australian Opera League eventuated on Saturday, Sept. 5, and after a week's season the company intend touring the other States. Alfred Hill's opera, "Giovanni," and Fritz Hart's "Pierrette," were the attractions. Reginald Roberts and Miss Warpman appeared to advantage in the latter, and were assisted by Fred Collier and Mary Campbell. In "Giovanni" Miss Florence Young and Muriel Barton carried the honors vocally. Our own queen of comic opera as Miss Young is always styled here, sang magnificently. Mr. Phil Newbury who was to have played the same part had to abandon it owing to illness; his place was filled by William Everard; Mr. C. Hoop as the Count; Alberto sang rather well; Fred Mitchell and Miss Dulcie Hurtable completed the cast. The conductors were Alfred Hill and Joseph Bradley; Reg Roberts (so long with the Royal Comic Opera company) acted as producer.

Lyceum: Spencer Pictures. "The Life of Queen Victoria" is still holding its own at the Lyceum, and a new picture, dealing with the doings of the British navy, "The Defenders of Our Empire," has also caught on with the local public mainly on account of the present conflict abroad.

Olympia: West Pictures. "With the Rose of Love" and the Keystone comedy, "The Knockout," are doing good business for West.

Crystal Palace: Keystone Fatty Arbuckle Finn, and Charles Chaplin in "The Knockout" provide some fun of the fast and furious species in this special.

Hugh J. Ward, of the Williamson Directorate, recently arrived from America, while there he was made a member of the White Rats' Association. He has brought back with him quite a number of American successes, to wit: "The Yellow Ticket," "The Land of Promise," "Potash and Perlmutter," "A Pair of Sixes," "Seven Keys to Baldpate," "Broadway Jones," "Forty-five Minutes from Broadway," and "Stop Thief."

Fred Niblo and his charming wife (Miss Josephine Cohan) will soon be back in Sydney, and will be welcomed like the flowers that bloom in the Spring. They are both exceedingly popular, in fact, the management reckon on them as their best investment for the last decade. Mrs. Niblo is a sister of George M. Cohan, the successful American actor and author, and their success in "Get-Rich-Quick Wallingford," and "The Fortune Hunter," "Officer 666," will be forever remembered by the local playgoers.

Warner and White, two young American dancers, at present appearing under E. J. Carroll's direction at the Palace Theater, with Leroy, Talma and Bosco, hail from Brooklyn. White who is only just out of his teens is the eccentric artist of the two.

Another American artist that is with Leroy, Talma and Bosco is Santucci, an accordion player, who is at present probably without parallel in his selections from grand opera, waltzes, and several ragtime items.

BRUCE R. HUTTON.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—"Queens of the Folies Bergere" drew excellent business to the Lyceum, Sept. 17-19, and pleased. "Mutt and Jeff," Sept. 22; large house. "Kitty MacKay" Sept. 23. "The Winners" Sept. 24-26.

The Stewart Players in "His Last Dollar" proved a drawing card at the Stewart Sept. 21-26; large and delighted houses. "What Happened to Mary," Sept. 28-Oct. 3.

The Majestic and Colonial offered strong bills Sept. 21-26 to capacity.

J. MAXWELL BEMIS.

ST. LOUIS, MO.

ST. LOUIS, MO. (Special).—With the opening of the Olympic Sept. 20-26 all the theaters are lined up for the season. The patrons of this favorite old playhouse were pleased to note that new interior decorations and arrangements had made the house look quite new. The Odeon Theater has also been converted into a modern theater by replacing the woodwork for cement and changing the lighting system.

"The Queen of the Movies" proved an excellent initial offering at the Olympic, and drew well. May De Sousa, Ben Ralyemond and Frank Orman were among the favorites, though the entire cast was pronounced good. Pinky O'Hara in "York's Romance" Sept. 27-Oct. 3. Richard Tully's successful play, "The Bird of Paradise," was again seen at the Shubert Sept. 20-26. Lenore Ulrich once more entitled her fine talent in the interpretation of Luana. William Desmond and David Landau played the principal male roles successfully. Margaret Illington in "Within the Law" Sept. 27-Oct. 3.

"The Fortune Hunter," by the Players' Stock company Sept. 14-Oct. 3, received a very worthy presentation. Mitchell Harris was seen in the title-role to excellent advantage, as was Rupert McClung in the role of the old inventor. Marion Buckhart played the leading part with usual success. Louis V. Calhern, Edw. Von Bomley, and John Maurice Sullivan, Henry Hull, and Phillip Yost appeared successfully.

"The Little Millionaire" proved a successful offering for the Park company Sept. 14-21. Billy Kent in the title-role was tendered a hearty welcome. So was Charles Huntington. Eleanor Henry and James Stevens in the heavy parts scored as did Louise Allen.

"The Mayor of Tokio," by the Park Opera company Sept. 21-Oct. 3. Roger Gray, after a three weeks' vacation, returned, and was tendered a hearty welcome. Louise Allen proved cute as ever. Others are Billy Kent, Carl Hardee, James Stevens, Maude K. Williams, and Eleanor Henry.

"One Day," sequel to "Three Weeks," held the boards at the American Theater Sept. 20-26. Victor Sutherland, Fay Ousick, and Jack W. Lewis played the principal parts. Al. Wilson in "When Old New York Was Dutch" Sept. 27-Oct. 3.

Harry Hastings's "Own Big Show" played to a good week's business at the Princess Sept. 20-26. Rice and his "Daffodils" at the Standard, and Rendial's "Mischief Makers" at the Gayety were the other current burlesque shows.

D'Annunzio's "Cabiria" continues to draw big crowds at the Grand Central. "Neptune's Daughter" is still playing at the Victoria. At the Garrick Richard Bennett's "Damaged Goods" will be seen on the screen until further notice.

Richard Carle and Hattie Williams proved an excellent headliner at the Columbia Sept. 21-27. "A Slice of Life," by Barrie, was the vehicle used.

The Grand and the Hippodrome offered their usual long and interesting bills; both houses playing to capacity.

Billy Kent, popular comedian of the Park Opera company, leaves to join a vaudeville act under William Hough. "The Million Dollar Reward" is the title of the act in which he will appear.

VIVIAN S. WATKINS.

INDIANAPOLIS

INDIANAPOLIS (Special). — English's reopened with pictures Sept. 21-26, showing the "$5,000,000 Counterfeit Plot," featuring William J. Burns. "The Governor's Boss" Oct. 1-3.

Ruth St. Denis and company pleased A large audience at the Shubert Murat Sept. 22, this being the only attraction of the week. Guy Bates Post in "Omar, the Tentmaker," Sept. 23-Oct. 3.

"For the Love of Mike" attracted its full share of patronage at the Lyceum Sept. 21-26. Frank Jones, who has won great popularity here in stock, and whose last appearance at this house was with the Arvine Stock company last Spring, was a big favorite in the role of the Irish washwoman. "Mrs. Wiggs of the Cabbage Patch" and "Freckles" divide the week of Sept. 28.

Keith's offered a pleasing bill Sept. 21-26 with Madame Doree and company in "Great Moments from Grand Opera," a high-class act, topping the bill to deserved appreciation. The Fantas Duo and Lorraine and Dudley in "The Way to a Man's Heart" scored.

"The Bird of Paradise," here for the third time, at the Shubert Murat, Sept. 14-19, with the same company, Lenore Ulrich, William Desmond, David Landau, Robert Morris, and others of last season, continued to draw the large audiences of the two seasons past. Ruth St. Denis Sept. 22; Guy Bates Post, in "Omar, the Tentmaker," Sept. 23-Oct. 3.

"The Queen of the Movies," the State Fair and opening offering at English's, Sept. 7-12, was a big drawing card, with May De Sousa in the title-role, who was easily the star of the production, assisted by Stella Hoban, a dainty and graceful dancer; Harry Ward and a large company. House dark Sept. 14-19 for repairs.

Sidney Ransom, a former stock favorite at the Lyceum some seasons ago, was a feature, with Marie Nelson, of "One Woman's Life," which attracted large houses at the Lyceum, Sept. 14-19. Grace Childers, an Indianapolis girl, was well received in one of the principal roles. "For the Love of Mike" Sept. 21-26.

Keith's started its second week with a big audience opening matinee, Sept. 14-19, with Bert Fitzibbon, a strong favorite; Mlle. DeSerris's Living Pictures, Flanagan and Edwards, Bessie and McCurdy, Charlotte Ravenscroft, violinist; Dertin's Dog and Monkey Pantomime, the Brads and Delmore and Delmore. PEARL KIRKWOOD.

FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—Premier: The James P. Lee Musical Comedy company presented Sept. 17-19 "Flanigan's Alley," with James P. Lee, Homer Long, Madeline Lee, and Le Roy Kinslow in leading roles. "Safety First" Sept. 21-23, with Mr. Lee in a good character part. Le Roy Kinslow, Madeline Lee, and Homer Long scored big hits. Bert Ralph, of this city, has joined the company.

Savoy: A fine bill was offered week of Sept. 21, headed by Gardiner, Vincent and company in "Winning a Queen." Marion and Shaw, the Gagnons, the Grace sisters, Homer Bronson, Max Figman in the photoplay, "The Man on the Box," and Mary Pickford in a new photoplay to large attendance.

Academy: Louise Richmond and Arthur Mann headed a strong bill week of Sept. 21, and scored a big hit, as did the La Vine-Cimaron Trio, David Kaufman, Tabor and Green, and the feature photoplay, "The Masked Wrestler," to very large attendance.

The Palace and Plaza theaters are doing an excellent business.

J. Fred Miller, late manager of the Savoy Theater, this city, has been engaged as manager of the Newport, R. I., Opera House.

William Manning, late of Sheedy's Peabody Park Theater, has taken charge of the Savoy box-office.

The attendance at the motion picture theaters is unusually large.

Mr. William Durfee, of this city, will open Oct. 1 a theatrical hotel, under the management of Chris Clark, late treasurer of the Savoy Theater.

W. F. GEE.

DES MOINES, IA.

DES MOINES, IA. (Special).—The Empress Theater reports excellent business, and much interest is shown in the contest for two automobiles that are to be given away Oct. 10.

The Majestic has opened its season with vaudeville and pictures and reports good business.

George Cromwell Smith, manager for George Arliss, stopt Sept. 20 in the city making arrangements for the appearance of his company Sept. 30 at the Berchel. Arliss will appear in "Disraeli."

"The Winning of Barbara Worth" Sept. 19-23. "Annie Laurie" Sept. 24-26.

The Garden photoplay house have secured the Paramount features exclusively. A. HAHN.

RICHMOND, VA.

RICHMOND, Va. (Special).—"Oh! Oh! Delphine!" Sept. 14-19; splendid to good houses at the Academy of Music. Field's Minstrels Sept. 22-23 to biggest business of the season. "Pop o' My Heart" Sept. 24-26. "The Things That Count" Sept. 28-30.

"The City Sports" Sept. 21-26, excellent houses at the Bijou. "The Cherry Blossoms" Sept. 28-30.

Vaudeville and moving pictures to good houses at the Lyric Sept. 21-26. Miller Brothers' "101 Ranch" Sept. 28-30.

NEAL AND MCCONNELL.

HUNTER
BALTIMORE
RYE

Sold at all first-class cafes and by dealers
Wm. HUNARAH & Son
Baltimore, Md.

PATENTS

If you have an invention which you wish to patent you can write fully and freely to Munn & Co. for advice in regard to the best way of obtaining protection. Please send sketches or a model of your invention and a description of the device, explaining its operation.

All communications are strictly confidential. Our vast practice, extending over a period of nearly seventy years, enables us in many cases to advise in regard to patentability without any expense to the client. Our Hand-Book on Patents is sent free on request. This explains our methods, terms, etc., in regard to Patents, Trade Marks, Copyrights, etc.

All patents secured through us are described without cost to the patentee in the Scientific American

MUNN & COMPANY, Solicitors of Patents
361 Broadway, New York and 625 F St., Washington, D.C.

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It

SCHWARZ & FORGER
CLEANERS OF FINE GOWNS
704 Eighth Avenue, near 44th Street, New York. Phone, 4126 Bryant
12 BRANCH STORES IN NEW YORK CITY

AMERICAN PLAYS WANTED

"This war abroad has provided American authors with the greatest opportunity they have ever had."—CHARLES FROHMAN.

Send your play to us for expert criticism. Have been New York first-nighters for respectable years. Detailed criticism of one-act play $10.00. Full evening play $20.00. Prompt reply. Fee must accompany typed ms. Address

"BUREAU OF CRITICISM," 17 Livingston Place, New York City

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD.
FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 38th Street, New York

MARY ASQUITH
Play Broker
Latest Releases for Stock
145 West 45th St., New York

The Dramatists' Play Agency
142 West 45th St., New York
American Authors Representatives
PLAYS FOR PRODUCTION; PLAYLETS FOR VAUDEVILLE

PLAYS For Amateurs and Professionals
Make Catalogue mailed free.
DRAMATIC PUBLISHING CO.
353 So. Dearborn Street CHICAGO, ILL.

If you wish to earn money LET ME TYPE-WRITE YOUR MANUSCRIPTS. Work done very reasonable. Prompt service.
SCHIRMER, 436 West 52nd St., New York.

HAVE YOU ORDERED YOUR NEXT SEASON'S SUPPLY
RESERVED SEAT
TICKETS
THERE IS BUT ONE BEST
THOSE MADE BY
WELDON, WILLIAMS & LICK
Fort Smith, Arkansas

JERSEY CITY, HOBOKEN, BAYONNE

JERSEY CITY, N. J. (*Special*). — "Everywoman" drew packed houses at the Majestic Theater Sept. 21-26. Edna Porter as Everywoman is perfect, Elmer Grandin as Nobody is clever, and the entire support is faultless. "Way Down East" Sept. 28-Oct. 3. Cecil Spooner in "Love's Model" Oct. 5-10.

A meritorious act of refinement by Herman Stiesel on the 'cello was a big winner at the Orpheum Theater Sept. 21-26. The rest of the bill is made up by Joseph McCoy and company in a clever Scotch sketch, Peddie and Dennison, a musical comedy, "Experience," by able people; Al. Farrell, a clever cartoonist. Others on this bill were clever.

Keith's Theater had a regular Barnum and Bailey bill in variety Sept. 21-26 to S. R. O. at every performance. Alan Brooks and company in a good playlet, Hufford and the Lockhart Sisters, music, song, and comedy; "Bellboys and Belles" has clever people. The entire bill was excellent. Robert Emmon and company, Florence Tempest, Dingle and Corcoran, W. & A. Lavine and company, Ford and his Dog, and Paull and Boyne Sept. 24-26.

Business picked up at the Log Cabin and Jardin Aircdome. Musical Gross company, Bob Mills, the Four Raiders, Twelve Happy Hottentots, Lizzie B. Raymond, Fern and Bell, Daisy Faust, and the Marvels, acrobats, Sept. 24-26.

At Keith's Bijou Dream local movies hold forth.

"The Man Between," a realistic and gripping melodrama, with clashes between capital and labor, drew large audiences to the Gayety Theater, Hoboken, Sept. 21-26; the stock company was creditable, Enid May Jackson as Jane Van Sleet, and Julian Noa as John Stoddard, were masterful, and Frank Kenmore as a socialistic leader was fine. Mary Balmar was also good as Edith.

Al. Reeves and his company were a potent attraction at the Empire Theater, Hoboken, Sept. 21-26. John Burke succeeded Edgar Bixley as leading comedian, and Margie Callin and Helen Western head the female contingent. "Globe Trotters" Sept. 28-Oct. 3.

The Hudson Theater, Union Hill, went back to the big time vaudeville, with two performances a day, and offered Sept. 21-26 Joe Welch, the Hebrew man; Blossom Seeley, new and catchy songs; Stella Tracy and Victor Stone had an excellent singing act, assisted by George Spink at the piano; Walter Shannon and Marie Annis, singers; Carl Nyal and Dolly Earl in a melange of tuneful nonsense; Albert Hawthorne and Jack Inglis, rapid fire talkers; Romano and Dell, gymnasts; Windsor McKay's "Gertie." Business good.

The Teubers-Edwards Stock company put on "Damaged Goods" Sept. 21-26 to big business.

At the Bayonne Opera House the business has been excellent, with acts by Harry Le Vail, physical culture; Martin and Troina, dancers; Minnie Stevens, singer, and Potter and Hartwell, dancing acrobats.

Fifteen supers in "Everywoman" struck at the performance Sept. 22 for an increase of pay. Supe-Master Moffatt had no trouble in getting a new gang.

WALTER C. SMITH.

CLEVELAND, O.

CLEVELAND, O. (*Special*).—"The Whirl of the World" pleased good business at the Colonial week of Sept. 20.

Joan Bunny and his company to crowded houses Sept. 20 at the Euclid Avenue Opera House.

Sam Myers, manager for Mr. Bunny, says: "That they are gradually discontinuing vaudeville in the show, and that the future will see it a farce-comedy."

A very excellent bill at Keith's Hippodrome Sept. 20. The Bell Family are the headliners. The sketch, "Little Mother," by the Louise Galloway company, is amusable.

Entertaining bill at the Miles Vaudeville Theater. Gertrude Van Dyke and her Swedish pianist present a unique act. Miss Van Dyke is billed as the girl with the two voices.

Joe Fanton's "Awakening" Athletic gave a thrilling performance. A musical act, "The Power of Melody," is excellent.

"A Knight for a Day" is scoring a big hit at the Metropolitan, presented by the Morton Musical and Opera company. Large audiences greet each performance.

"When the City Sleeps" was presented for the first time in Cleveland at the Prospect Theater Sept. 21.

Ben Welch is meeting with his usual big welcome at the Star Burlesque Theater.

Empire Theater: "The Pajama Girls" is the burlesque offering, playing to crowded houses.

Fair vaudeville at the Priscilla Theater; the Monets Five have had a nicely staged musical act. Brindamour, the Handcuff King, is clever; "Live Wires," a sketch by Desmond Gallagher and company. Other acts are fair; small audiences; poor business.

The San Carlo Opera company open the grand opera season at the Metropolitan Theater Oct. 15-17; the company's first appearance in Cleveland.

The Duchess Theater, under the management of A. A. Conway, formerly manager of the Miles vaudeville playhouse, opened Sept. 28. First run feature photoplay productions will be shown.

Suit was filed last week in one of the local courts against Miss May Robson while she was appearing at the Opera House by Bakody and Berger, photographers, for $97.50. It was discovered later that suit had been filed against the wrong Miss Robson, the alleged debtor being an actress now in New York.

By the signing of a two-year agreement on the basis of a $2.50 weekly increase, Cleveland motion picture operators and owners of motion picture houses settled this week the dispute which has been pending for several weeks.

Bookings for the Prospect Theater, under the management of J. W. Lyons, "Siberia" Oct. 5. "Excuse Me" Sept. 28.

R. A. SINCLAIR.

CALGARY, ALTA.

CALGARY, ALTA. (*Special*).—Lawrance D'Orsay in "The Earl of Pawtucket" drew good business to the Grand Sept. 14-16. Lawrence and Sandusky have given the play a good production and furnished a very capable cast. Mr. D'Orsay returned week of Sept. 21 in his new play, "The Rented Earl." Isabelle Fletcher Charles D. Ayres and company created a favorable impression at Pantages Theater Sept. 14-19 in a powerful Western playlet, "The Game," written by Willard Mack. The characters are truthfully drawn and easily recognised by Westerners. The sketch was splendidly acted. Other good acts: "The Minstrel Maids," Leon and Adeline Sisters, jugglers; Elwood and Snow, ventriloquists; Hugo Lutzens, Swedish dialect monologist. Good business.

Miss Mabel MacNaughton, manager of the Sherman Theater, Saskatoon, who recently underwent an operation for appendicitis at the Holy Cross Hospital, Calgary, is almost completely recovered, and will be able to resume her duties very shortly.

GEORGE PEARCE.

BROOKLYN ATTRACTIONS

With the opening of Tyler's Broadway Theater Sept. 15 the Brooklyn attraction houses are now running in full swing. "The Misleading Lady" was the attraction. Lewis S. Stone and Miss Dorris Olmore, a Brooklyn girl, were seen in the principal roles. Mr. Stone's performance of Jack Craigen was a rare dramatic treat for the Broadway patrons.

"Mutt and Jeff," with their burlesque entertainment, drew to almost capacity business at the De Kalb Theater. Bud Fisher's famous characters were enthusiastically received by the patrons of that playhouse.

Miss Rian Ryan has completely captivated Brooklyn theatergoers with her delightful performance of Peg in "Peg o' My Heart," which was last week's attraction at the Majestic Theater. Miss Ryan's charm, grace, and sprightliness would almost convince you that the character was written for her.

"The Yellow Ticket" was last week's attraction at the New Montauk Theater. Miss Josephine Victor appeared in the role which was originated by Florence Reed, while Paul McAllister was seen in the John Barrymore role. Miss Victor's interpretation of Marya Varenka was effective and realistic.

"Cabiria," the motion picture production of Gabriello D'Annunzio's third century, B. C. story, has entered upon its second week at Keith's Crescent Theater, and is drawing to splendid business.

Miss Evelyn Watson, the Brooklyn actress now playing the role of Helen Steele with The Misleading Lady" on the road, visited Brooklyn one day last week for the purpose of meeting her mother, Mrs. Allan Page, who was stranded in the European war zone for more than a month. Miss Watson's mother is distantly related to Ambassador Page by marriage. She reached New York on one of the refugee ships last week.

J. LEROY DAVE.

KANSAS CITY, MO.

KANSAS CITY, MO. (*Special*).—Margaret Illington, supported by an excellent company, presented "Within the Law" at the Shubert Sept. 20-26 to big business. Of the support Robert Elliott, Charles Riegel, Eileen Wilson, Edyth Anderson, and Charles Canfield deserve special mention, while lesser characters were in capable hands. "Bird of Paradise" Sept. 27-Oct. 3.

The Auditorium Stock company put on "Held by the Enemy" week of Sept. 20, opening to good business. The play afforded four splendid parts particularly, Harry Hollingsworth as Colonel Brant, E. J. Blunkall as Gordon Hayne, Ethel Strickland as his fiancee, and Clay Clement as Fielding. The play met with hearty approval. "Marrying Money" Sept. 27-Oct. 3.

Neil O'Brien and his Minstrels at the Grand Sept. 20-26, playing to the usual good business. "One Day" Sept. 27-Oct. 3.

Trixie Friganza headed the bill at the Orpheum Sept. 20, and scored heavily. Other acts were also well received.

The Empress had La Jolie Deodima as topliner, and with six other acts pleased good-sized crowds at each performance Sept. 20-26.

"The Girls from Happyland" were the Gayety offering week of Sept. 20. Princess Laba Merof, featured in the production, scored decidedly.

The Century had "The City Belles" Sept. 20-26, opening to two big Sunday audiences. Sam Green and Charles Brown pleased immensely. Sam Rice and his "Daffydils" Sept. 27-Oct. 3.

Lukens and his trained lions held the place of honor on the Globe bill Sept. 20-26. Other acts were also entertaining.

D. KENNY CAMPBELL.

SAN FRANCISCO

SAN FRANCISCO, CAL. (*Special*).—"The Trail of the Lonesome Pine" at the Columbia Theater Sept. 27.

The Alcazar offered "Maggie Pepper" Sept. 21. The cast included Norman Hammond, Frances Younge, Burt Wenger, Louise Brownell, Edmond Love, Evelyn Booth, John Livingston, Dora May Howe, Richard Vivian, Frank Wyman, David Butler, and E. A. Burton.

At the Cort "Cabiria" was shown on film Sept. 20-26.

Kolb and Dill are now in their fourth week at the Gaiety in "Peck o' Pickles," playing to good business.

Bo Wolf Hopper and his players will produce "Trial by Jury" at the Greek Theater at Berkeley, the University of California town. The invitation was extended by the Musical and Dramatic Committee of the university, headed by Professor Dallam.

The Orpheum had "The Last of the Quakers," Six American Dancers, Ishmael, Burkhart and White, and Binns and Bert.

The Empress gave "Twenty Minutes on Barbary Coast," "Six Winning Widows," and "Fun at the Turkish Baths."

Pantages had "Fair Co-Eds," Clara Beyers, Schiller Quintette, Billy Chase and Charlotte Latour.

The Wigwam is in the ninth week of Izzy Monte Carter Musical company.

George Arliss is coming to the Columbia in "Disraeli."

A. T. BARNETT.

SEATTLE

SEATTLE, WASH. (*Special*). — At the Moore Theater Sept. 14-19 "Kitty MacKay" drew houses averaging good business. It was presented by an excellent company, with Marjorie Murray appearing to advantage in the title-role.

"Cabiria" Sept. 13-19, in films, at the Metropolitan; interesting and instructive; attendance averaged good business.

"The King of Patagonia" Sept. 13-15 at the Tivoli; the engagement for the remainder of the week was canceled, and the theater closed.

At the Orpheum Abearn's Comedy Cyclists and vaudeville. At the Empress "Through the Skylight" and vaudeville. At the Pantages Webber's Juvenile Orchestra and vaudeville.

The attraction at the Metropolitan, "The Trail of the Lonesome Pine" Sept. 6-12 by a capable company before houses averaging fair business. Isabelle Lowe was seen to advantage as leading woman. In the cast were Marguerite Abbott, John Davidson, Jack Pendleton, and others.

"The Flirting Princess" Sept. 6-12 was presented in an amusing and entertaining manner before fair business. Lucile Palmer scored in the title-role, and the support was good.

At the Orpheum, Empress, and Pantages vaudeville Sept. 6-12.

At the Clemmer, Alhambra, Melbourne, Colonial, Mission, and Grand motion pictures.

BENJAMIN F. MESSERVEY.

KINGSTON, CANADA

KINGSTON, CANADA (*Special*). — The Grand Opera House opened for the season Aug. 28 with "Ruth St. Denis." The Boyer-Vincent Stock company Sept. 3-5, drew good audiences to all performances.

"Othello," in which James K. Hackett, supported by Beatrice Beckley, was the star, was given at the Grand on Sept. 3-5. Hackett scored a great success, and Mr. Albert Howson as Iago, Miana Gale Haynes as Emilia, and Beatrice Beckley as Desdemona are deserving of special mention. Good business all the time.

George Arliss in "Disraeli" Sept. 10, drew a fair attendance to a splendid performance. Klaw & Erlanger's "Kismet" Sept. 16; good houses. Raymond Hitchcock in "The Beauty Shop" played to capacity business. Guy Brothers' Minstrels Sept. 19. Moving pictures. "Sixty Years a Queen" Sept. 21-23. May Robson in "Martha by the Day" Sept. 24. Alaska-Siberia Pictures Sept. 25, 26.

EDWARD CHARLTON.

BATTLE CREEK, MICH.

BATTLE CREEK, MICH. (*Special*).—After 6 several days' rehearsal in Battle Creek "The Rosary" opened its fifth season Sept. 19. "The Rosary" has an entirely new cast this year. Father Kelley is played by Jay Quigley. Other members are Ralph Gray, J. McClin, Elmer Murray, Margaret Pitt, Charlotte Wells, David Hall, and Beth Hamilton. This will be the farewell tour of the play in the United States.

HAROLD D. BARNES.

FOUNDED IN 1884

American Academy of Dramatic Arts

AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:

FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training School for the Stage
Connected with Mr. Charles Frohman's Empire Theatre and Companies
THE FALL TERM WILL OPEN OCTOBER 26
For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

ALVIENE SCHOOLS of DRAMATIC ARTS
and Allied Schools of Acting
DRAMA AND ORATORY | OPERA AND SINGING | STAGE-DANCING
ALVIENE PLAYHOUSE Exclusively for STUDENTS STOCK CO., and their Public Performances Assuring New York Appearances and Engagements
Claude M. Alviene, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue. "How Thousands of Celebrated Actors and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Courses now forming. 20th year. Beginners and advanced students accepted.
Address as above to
SECRETARY, 225 WEST 57th ST. AT BROADWAY, N. Y. PHONE, COLUMBUS 4783.

THE NATIONAL CONSERVATORY
OF
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND
UNDER THE DIRECTION OF **F. F. MACKAY**
Special Attention given to Course for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects. OFFICE HOURS, FROM 9 A. M. TO 6 P. M.
Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR **THE ART OF ACTING** BY F. F. MACKAY
"Tis full of solid wisdom for the student of our Art."—Edwin Booth. Price, $2.

ALDEN SCHOOL Of the City
of
ACTING **CHICAGO**
Under the personal direction of Mr. Lester Alden
The School gives preference to those applicants whose natural ability and earnest purpose gives promise of dramatic excellence. Tuition fees moderate and uniform. Correspondence invited from those desiring the best.
Address Secretary, 302 Kimball Hall, Chicago, Ill.

The Alberti School of Expression Carnegie Hall New York City
REGULAR COURSE BEGINS OCT. 22d, AT 10 A. M.
Includes Pantomime; Life-study; Voice; Dramatic Interpretation, 16 hours weekly. 20 weeks' tuition, $250.
EVENING DRAMATIC CLASSES
Begin Oct. 22d, 8 to 10 P. M. Mondays and Thursdays, six months, $100. Or, pay monthly, $20 in advance. Coaching.

PURITY OF **SPEECH** AND NATURALNESS OF **GESTURE**
WILL GIVE YOU SUCCESS!
Henderson School of Oratory and Dramatic Arts
Aeolian Hall, New York Address—Secretary

Mme. MENZILI
GRAND BALLET SCHOOL
All styles of dances and dancing acts originated. Former Premiere Danseuse and Maitresse de Ballet of Grand Opera. Teacher of world famous artists. Private lessons by appointment. Normal School work. Adult Ballet class every morning.
Send for Booklet. 22 East 59th St., New York

Mr. Parson Price VOICE CULTURE
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular.*
3 West 29th Street, New York

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. B. HASEL, 1493 B'way (cor. 47th St.), N. Y.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Atlantic City, N. J., 6. Plainfield 8. Poughkeepsie 9. Utica 10.

ALONG Came Ruth (Henry W. Savage): Boston Aug. 31—indef.

ANGLIN, Margaret: Phila., 28—indef.

ANNIE Laurie (Rowland-Clifford and Gaskill-MacVitty): Chgo. 27-Oct. 3.

ARLISS, George (The Lights): Omaha, Neb., Oct. 2, 3.

BEAUTIFUL Adventure (Chas. Frohman): N.Y.C. 5—indef.

BILLY, the Kid: Ft. Fairfield, Me., 30, Caribou Oct. 1, Presque Isle 2, Houlton 3, Portland 7.

BLINDNESS of Virtue (Frank Hurst): Prov., R. I., 28-Oct. 3, Allentown, Pa., 5-7, Elizabeth 8-10.

BOUGHT and Paid For (Wm. A. Brady): Macomb, Ill., Oct. 2, Aledo 3, Moline 4, Iowa City, Ia., 5, Clinton 7, Savanah, Ill., 8, Galena 9, Morrison 10, Cedar Rapids, Ia., 11, Anamosa 12, Maquoketa 13, Monticello 14.

BURKE, Billie (Chas. Frohman): Rochester, N. Y., 29-30, Buffalo Oct. 1-3, Toronto 5-10.

CALL of the Cumberland (Gaskill and MacVitty): Chgo. 13-Oct. 4.

CALLING of Dan Matthews (Gaskill and MacVitty): Butler, Ind., 30.

CALLING of Dan Matthews (Gaskill and MacVitty): Hampton, Ia., 30.

CAMILLE (Wm. M. Smith): Huntington, Ark., 30, Wilburton, Okla., Oct. 1, Chetopah 2, McAlester 3, Atoka 5.

DADDY Long Legs (Henry Miller): N.Y.C. 24—indef.

DITRICHSTEIN, Leo (David Belasco): Balto. 28-Oct. 3.

DON'T Lie to Your Wife (Northern; Primrose and McGillan): Algona, Ia., Oct. 1, Mason City 2, Mankato, Minn., 3, St. Peter 4, Wells 5, Blue Earth 7, St. James 10, New Ulm 11, Sleepy Eye 12.

DON'T Lie to Your Wife (Southern; Primrose and McGillan): Burlington, Kan., 30, McPherson Oct. 5, Sterling 6, Hillswood 7, Larned 8, St. John 10, Pratt 12, Anthony 13.

DREW, John (Chas. Frohman): N.Y.C. —indef.

DUMMY, The (Play Producing Co.): N.Y.C. April 13-Oct. 3.

DUMMY, The (Play Producing Co.): Syracuse 28-30, Grand Rapids, Mich., Oct. 11, 12.

ELDER Son (Wm. A. Brady): N.Y.C. 16—indef.

EVERYWOMAN (Henry W. Savage): Trenton, N. J., 29-30, Allentown, Pa., Oct. 1, Reading 2, Easton 3, Shamokin 5, Hazleton 6, Williamsport 7, Scranton 8, Pottsville 9, Lebanon 10, Harrisburg 12, York 13, 14.

EVIDENCE (Winthrop Ames): Albany, N. Y., 28-30.

EXCUSE Me: Cleveland 28-Oct.

FAVERSHAM, William (Leonard L. Gallagher): N.Y.C. 28—indef.

FINE Feathers (Eastern Co.): Salisbury, Md., 30, Norfolk, Va., Oct. 1, Norfolk 2, Parkers, N. C., 3, Rocky Mt., 5, Wilson 6, Washington 7, Newbern 8, Wilmington 9, Lawrenceburg, S. C., 10, Fayetteville, N. C., 12, Durham 13, Salisbury, 14, Charlotte 15, Chester, S. C., 16, Lancaster 17.

FISKE, Mrs. (Harrison Grey Fiske): Detroit 28-Oct. 3, Phila. 12-24.

FORBES-ROBERTSON (Percy Burton): Detroit 28-Oct. 3, Chgo. 5-31.

GEORGE, Grace (Winthrop Ames): Wilmington, Del., Oct. 2.

GIRL and the Tramp (Cato Mann): American Falls, Ida., Oct. 1.

GIRL He Couldn't Buy (O. B. Wee): Herkimer, N. Y., Oct. 1, Greenfield, Mass., 2.

GIRL He Couldn't Buy (O. B. Wee): Jamestown, N. Y., 30, Titusville, Pa., Oct. 2, Oil City 3.

GREAT Divide (Primrose and McGillan): Nevada, Ia., 30, Lawler Oct. 4, Arlington 5, Volga City 6, Elgin 7, Postville 8, Fredericksburg 9, Garner 10, Albert Lea, Minn., 11.

HACKETT, Norman: Pittsburgh 28-Oct. 3.

HE Comes Up Smiling (Al. H. Woods): N.Y.C. 16—indef.

HEART of a Thief (Chas. Frohman): Atlantic City, N. J., Oct. 1-3, N.Y.C. 5—indef.

HELP Wanted (Oliver Morosco): Cinti. 27-Oct. 3.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. Aug. 25—indef.

HODGE, William (Lee Shubert): Boston 7—indef.

INNOCENT (Al. H. Woods): N.Y.C. 5—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. 5—indef.

JOSEPH and His Brethren (The Lleblers): Chgo. Aug. 30—indef.

KISMET (Klaw and Erlanger and Harrison G. Fiske): Utica, N. Y., 28-30.

KITTY MacKay (Wm. Elliott): B'klyn 28-Oct. 3.

LAW of the Land (Wm. A. Brady): N.Y.C. 28—indef.

LION and the Mouse (George H. Bubb): Roberts, Ill., 30, Little Lost Sister (John J. Berners): Cinti., O., 27-Oct. 3, Louisville 4-10, Indianapolis 12-17.

MAGGIE Pepper Marcus P. Hoods): Chgo. 5-Oct. 3.

MANTELL, Robert (Wm. A. Brady): Atlantic City, N. J., Oct. 5-10.

MARRIAGE Game (John Cort): N.Y.C. 29-Oct. 3.

MASON, John (Al. H. Woods): Boston 28-Oct. 10.

MIRACLE Man (Cohan and Harris): N.Y.C. 15—indef.

MISLEADING Lady (Wm. Harris, Jr.): N.Y.C. 28-Oct. 3.

MISLEADING Lady (S. Burstein): Northampton, Mass., 30, Rudolph, Vt., Oct. 1, Barre 2, Burlington 3, St. Albans 5, Malone, N. Y., 6, Plattsburg 7, Port Henry 8, Granville 9, Rutland, Vt., 10, Bellows Falls 12, Keene, N. H., 13.

NEARLY Married (Cohan and Harris): Phila., 28-Oct. 10.

O'HARA, Fiske (Augustus Pitou, Jr.): St. Louis 28-Oct. 3.

OMAR, the Tentmaker (Tully and Buckland): Indianapolis 27-Oct. 3, Cinti. 5-10, Pittsburgh 12-17.

ON Trial (Cohan and Harris): N.Y.C. Aug. 19—indef.

PADDEN, Sarah (United Play Co.): Northfield, Minn., 30, Owatonna Oct. 1, Austin 2, Mason City, Ia., 3, Albert Lea, Minn., 4, Osage, Ia., 5, Decorah 6, Elkader 7, Prairie du Chien, Wis., 8, Dubuque, Ia., 9, Cedar Rapids 10, Iowa City 11, Ft. Dodge 12, Waterloo 13, Ft. Dodge 14, Carroll 15, Creston 16, Clarinda 17, Red Oak 18, Lincoln, Neb., 19.

PAIR of Sixes (H. H. Frazee): Washington 28-Oct. 3.

PAIR of Sixes (H. H. Frazee): Chgo. Aug. 2—indef.

PAIR of Sixes (Western; H. H. Frazee): 'Frisco 27-Oct. 10.

PAIR of Sixes (Eastern; H. H. Frazee): Lock Haven, Pa., 30, Danville Oct. 1, Berwick 2, Hazleton 3.

PAIR of Sixes (Central; H. H. Frazee): Dunkirk, N. Y., 30, Corry, Oct. 1, Jamestown 2, Erie 3.

PEG o' My Heart (Oliver Morosco): Boston 7—indef.

PEG o' My Heart (Oliver Morosco): Chgo. June 22—indef.

PEG o' My Heart (Oliver Morosco): Prov., R. I., 28-Oct. 3.

PEG o' My Heart (Oliver Morosco): Newport 28-Oct. 3.

PEG o' My Heart (Oliver Morosco): Norfolk, Va., 28-30, Newport News Oct. 1, Petersburg 2, Lynchburg 3, Danville 5, Winston-Salem, N. C., 6, Greensboro 7, Durham 8, Raleigh 9, Fayetteville 10, Wilmington 12, Charlotte 13, Asheville 14.

PEG o' My Heart (Oliver Morosco): Prov., R. I., 28-Oct. 3.

PEG o' My Heart (Oliver Morosco): Chattanooga, Tenn., 30.

PEG o' My Heart (Oliver Morosco): Lock Haven, Pa., 30.

PILATE'S Daughter (Geo. M. Brennan): Phila., 28-Oct. 3.

POLLY of the Circus: Buffalo 28-30.

POOR Little Rich Girl (Klaw and Erlanger): Buffalo 28-30, South Bend, Ind., Oct. 1, Milwaukee 2, 3, Minneapolis 4-10, St. Paul 11-17.

POTASH and Perlmutter (Al. H. Woods): Boston Oct. 5—indef.

POTASH and Perlmutter (Al. H. Woods): Louisville, Ky., 28-Oct. 3, Evansville, Ind., 5, Paducah, Ky., 7, Jackson, Tenn., 8, Chattanooga 9, 10, Knoxville 12, 13, Lexington, Ky., 14-16, Bowling Green 17.

POTASH and Perlmutter (Al. H. Woods): Centralia, Ill., 30.

POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 26—indef.

PRODIGAL Son (Oscar Graham): Midland, Okla., 30.

REBECCA of Sunnybrook Farm: Balto. 28-Oct. 3, Wilmington, Del., 5-7.

ROBSON, May (Ambassador Producing Co.): Montreal 28-Oct. 3.

ROSARY, The (Rowland and Clifford): Toronto 28-Oct. 3.

RULE of Three (New Era Producing Co., Inc.): Washington 28-Oct. 3.

SALAMANDER, The (Selwyn and Co.): Balto, Oct. 12-17.

SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. 28-Oct. 10.

SHEPHERD of the Hills (L. W. Greiner): Portland, Me., 28-30.

SHEPHERD of the Hills (Gaskill and MacVitty): Baker City, Ore., 30.

SHEPHERD of the Hills (Gaskill and MacVitty): Sioux Rapids, Ia., 30.

SHEPHERD'S Call (E. M. Perkins): Dysart, Ia., 30, Garrison Oct. 1, Morrison 2, Grundy Center 3, Allen 5, Dorus 6, Thornton 7, Plymouth 8, Kanawha 9, Belmond 10, Goodell 12, Mason City 13, Britt 14.

SHEPHERD'S Call (Thomas Grant): Park River, N. D., 30, Northwood Oct. 1, Brocket 2.

SHEPHERD'S Call (Fred Hackworth): Dysart, Ia., 30, Garrison Oct. 1, Morrison 2, Grundy Center 3.

SKINNER, Otis (Chas. Frohman): Atlantic City, N. J., 5-10.

SPENDTHRIFT, The (Primrose and McGillan): Pocahontas, Ia., 30, Laurens Oct. 1, Sutherland 2, Orange City 3.

STEWART, Max (J. K. Cline): Jonesville, Mich., 30, Huntington, Ind., Oct. 2.

STORY of the Rosary (Comstock and Gest): N.Y.C. 7—indef.

SUNNY South (J. C. Rockwell): Campbellford, Ont., 30, Hastings Oct. 1, Warkworth 2, Colborne 3, Frankford 5, Deseronto 6, Orono 7, Oshawa 8, Bowmanville 9, Whitby 10, Port Perry 12, Uxbridge 13, Sunderland 14.

THAT Printer of Udell's (Gaskill and MacVitty): Greene, Ia., 30.

THINGS That Count (Wm. A. Brady): Hartford, Conn., Oct. 3.

THIRD Degree (L. A. Edwards): Elwood, Ind., 30.

THIRD Party (T. Ray Comstock): N.Y.C. Aug. 12—indef.

THURSTON the Magician: Bridgeport, Conn., 28-30, Waterbury Oct. 1-3, N.Y.C. 5-10, Ottawa, Ont., Can., 12-15.

TIPPING the Winner (Joseph Brooks): N.Y.C. 22—indef.

TO-DAY (Co. A): Manuscript Producing Co.): B'klyn 28-Oct. 3.

TO-DAY (Co. B): Manuscript Producing Co.): Chgo. 20—indef.

TO-DAY (Co. D): Manuscript Producing Co.): Savannah, Ga., 30, Augusta Oct. 1, Albany 2.

TOO Many Cooks (Wm. A. Brady): Riverside, Cal., 30, Pomona, Ariz., Oct. 2, Tucson 3, Bisbee 4, Douglas 5, El Paso, Tex., 6, 7, San Antonio 9-11, Austin 12, Houston 13, 14.

TOWN Pool (Harry Green): Carmi, Ill., 30, Harrisburg Oct. 1, Eldorado 2, Carriers Mills 3, Benton 5, Carbondale 6, Cobden 7, Metropolis 8, Ilima, Mo., 11, Cape Girardeau 14.

TRAP, The (Arthur Hammerstein): Boston 24-Oct. 3.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.

UNCLE Tom's Cabin (Wm. Kibble): Uniontown, Pa., 30, Clarksburg, W. Va., Oct. 1, Wheeling 2, 3, Washington, Pa., 5, Kanawha, O., 6, Parkersburg, W. Va., 7, Huntington 8.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Chgo.): Aug. 30—indef.

UNDER Fire (O. W. Frankland): Hubbard, Ia., 30, Eldora Oct. 1, Grinnell 2, Newton 3, Baxter 4, Tama 5, Toledo 6, Monroe 7, Novada 8, Victor 9, Rock Island, Ill., 10.

WALKER, Charlotte: Columbus 28-30, Indianapolis Oct. 1-3, Cleveland 5-10, Milwaukee 12-17.

WARD, Fannie (Chas. Dillingham): Boston 7-Oct. 30.

WARE, Helen (I. Fisenelman): Phila. 21-Oct. 3.

WARFIELD, David (David Belasco): Trenton, N. J., Oct. 5.

WHAT is Love? (Messrs. Shubert): N.Y.C. 19—indef.

WHERE the Trail Divides (Primrose and McGillan): Aurora, Neb., 30, York Oct. 1, Plattsmouth 2, Nebraska City 3, Creston 5, Harvard, Ia., 6, Polk City, Mon., 12, Beatrice 14, Manhato, Kan., 15.

WHILE the Clitz Sleeps (Rowland and Clifford): Detroit Oct.

WHITSIDE, Walker (Walter Reed): Pittsburg 28-Oct. 3, Buffalo 5-10, N.Y.C. 12—indef.

WINNING of Barbara Worth (Lee D. Ellsworth): Chgo. 27-Oct. 3.

WINNING of Barbara Worth: Warren, O., 30, New Philadelphia, Oct. 2, Zanesville 3, Ashland 5.

WINNING of Barbara Worth (E. M. Garfield): Wilmington, Del., 28-30.

WITHIN the Law (Selwyn and Co.): St. Louis 28-Oct. 3.

YELLOW Ticket (Al. H. Woods): Chgo. 6—indef.

YELLOW Ticket (Al. H. Woods): B'klyn 21-28.

YOSHKA, Mme.: Chgo. 13—indef.

TRAVELING STOCK

ANGELL: Meesmen, Pa., 28-Oct. 3.

CORNELL-Price Players: Allegan, Mich., 28-Oct. 3.

GEYER: Gobeyville, Kan., 28-Oct. 3.

GORDINIER Brothers: Wyanet, Ill., 28-Oct. 3.

HAYS, Lucy, Associate Players (Albert G. Bruce): New Richmond, Wis., 29-Oct. 1, Maiden Rock, Ia., 2-10.

HILLMAN: Wilson, Kan., 28-Oct. 3.

KEENE, Lorraine, Associate Players: Amherst, Ia., 28-Oct. 3.

LEONARD Players: New London, Ia., 28-Oct. 3.

LONG, Frank E.: Beaver Dam, Wis., 28-Oct. 3.

PERRY Opening Players: Stratford, Can., 28-Oct. 3.

ROBBINS, Clint and Bessie: Clark, S. D., 28-Oct. 3.

SHOREY, Ethel: Island Falls, Me., Oct. 1-4.

SHOWALL: Fishkill Landing, N. Y., 28-Oct. 3, Poughkeepsie 6-8.

STERLING, Loren: Roseville, Ill., 28-Oct. 3.

WHITNEY: Charlotte, Mich., 28-Oct. 3.

OPERA AND MUSIC

ADELE (New Era Producing Co.): Pittsburgh 28-Oct. 3.

ALMA, Where Do You Live? (E. G. Rockwell): Mitchell, S. D., 24-30.

BELLE of Bond Street (Messrs. Shubert): Chgo. 13-Oct. 3.

BOSTON Grand Opera: Boston Oct. 5—indef.

BRINGING Up Father (Co. 1: Charles Foreman): Phila. 28-Oct. 3.

BRINGING Up Father (Co. 2: Chas. H. Yale): Winchester, Va., 30, Charlottesville Oct. 1, Staunton 2, Roanoke 3.

CENTURY Grand Opera (Messrs. Ahern): N.Y.C. 14-Oct. 3.

DAWN, Hazel (John C. Fisher): Washington 28-Oct. 3.

ELOPERS, The (Harry L. Cort): Minneapolis 27-Oct. 3.

ELTINGE, Julian (Al. H. Woods): B'klyn 28-Oct. 3.

FIREFLY, The (Geo. A. Edge): Schenectady, N. Y., 30, Troy Oct. 1, North Adams, Mass., 2, Pittsfield 3, Greenfield 5, Lenox, Mass., 6, Concord, N. H., 7, Worcester, Mass., 8, 9, Manchester, N. H., 10, 11, Dover 12, 13, Portsmouth 14.

FOR the Love of Miss (John Nicholson): Louisville 28-Oct. 3.

FORTY-FIVE Minutes from Broadway (Fred Mayer): Fond-du-Lac, Wis., 30, Appleton Oct. 1, Wausau 2, Marshfield 3, Sheboygan, Mich., 5, Marquette 6, Calumet 8, Hancock 9, Ishpeming 10, Ironwood 12, Ashland, Wis., 13, Hibbing, Minn., 14, 15, Brainerd 16, Milwaukee 17.

GILBERT and Sullivan Opera Co.: Los Angeles 27-Oct. 3, Sacramento 5, 6, Portland, Ore., 11-17.

GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24—indef.

GIRL of My Dreams (Curtis and Tennis): Torrington, Conn., 30, Willimantic Oct. 1, Putnam 2, Woonsocket, R. I., 3, Danielson, Conn., 5, Northampton, Mass., 6, Greenfield 7, Holyoke 8, Palls, Vt., 9.

HIGH Jinks (Arthur Hammerstein): Boston Aug. 31—indef.

HITCHCOCK, Raymond (Cohan and Harris): Cleveland 28-Oct. 3.

LITTLE Boy Blue: Clearfield, Pa., 30, Dubois Oct. 1, Greensburg 2, Altoona 3.

McINTYRE and Heath: Balto. 28-Oct. 3.

MIDNIGHT Girl (Messrs. Shubert): Chgo. Oct. 4—indef.

MISS Daisy (Philip Bartholomae): N.Y.C. 6—indef.

MONTGOMERY and Stone (Chas. Dillingham): Phila. 28-Oct. 10.

MUTT and Jeff in Mexico (Co. 1: Rennie Petsenglil): Johnstown, Pa., 30.

MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Lake Charles, La., 30, Beaumont, Tex., Oct. 1, Galveston 2, Houston 3.

MUTT and Jeff in Mexico (Co. 3: Gil Williams): Palmyra, N. Y., 30.

MUTT and Jeff in Mexico (Co. 4: Harry Hill): Lynchburg, Va., 30, Petersburg Oct. 1, Richmond 2, Newport News 3.

MUTT and Jeff in Mexico (Special: Jos. Francis): Hendersonville, N. C., 30, Pisgah Oct. 1, Corbin, Ky., 2, Middlesboro 3.

MY Best Girl (J. C. Rasland): Rising Sun, Md., 30, Williamsport, Pa., Oct. 1, Pottsville 2, Allentown 3.

NEW York Grand Opera (Bagarozy, Schutz): Pocahontas, Va., Oct. 5, Amsterdam 6, Gloversville, N. Y., Utica 7, 8, Watertown 10, Rochester 12, Syracuse 13, 14.

OH! Oh! Delphine: Birmingham, Ala., 30, Chattanooga, Tenn., Oct. 1, Nashville 2, 3.

ONE Girl in a Million (Royal Producing Co.): Chgo. 6—indef.

PAGING Show of 1914 (Modern Theatre): N.Y.C. June 15-Oct. 3, Phila. 5-24.

PRINCE of Pilsen (Perry J. Kelly): Connellsville, Pa., 30, Uniontown Oct. 1, Fairmont, W. Va., 2, Clarksburg 3, Parkersburg 5, Cambridge, O., 6, Wheeling, W. Va., 7, Washington, Pa., 8, Huntington, W. Va., 9, Charleston 10, Staunton, Va., 12, Charlottesville 13, Lynchburg 14.

ROCK and Fulton (H. B. Bunch): Franklin, Neb., 30, St. Denis Hath; Peoria, Ill., 30, Galesburg Oct. 1, Keokuk, Ia., 2, Quincy, Ill., 3.

SANTLEY, Joseph (Phillip Bartholomae): Cleveland 28-Oct. 3.

SARI (Eastern; Henry W. Savage): New Castle, Pa., 30, Wheeling, W. Va., Oct. 1, Martinsburg, O., 2, Parkersburg, W. Va., 3, Gallipolis, O., 5, Newark 6, Mansfield 7, Lima 8, Findlay 9, Sandusky 10, Elyria 12, Ashtabula 13, Warren 14.

SARI (Western; Henry W. Savage): Pittsburg, Kan., 30, Hartford, Conn., Oct. 1-4, Buffalo 5-10, Elmira 12, Auburn 13, Ithaca 14.

SCHEFF, Fritzi (Oliver Morosco): N.Y.C. 21—indef.

SEPTEMBER Morn (Rowland and Clifford): Grand Rapids, Mich., Oct. 2, 3.

SEVEN Days (Lew Fields): New York City 28-Oct. 3.

SEVEN Days (Lew Fields): Phila., 28-Oct. 3.

SMART Set (Trevor L. Cornell): Hampton, Ga., 30, Oklahoma City Oct. 1, 2, Shawnee 3, Arcadia 5, Durant 6, Sherman, Tex., 7, Denison 8, Paris 9, Greenville 10, Texarkana 12, Marshall 13, Jefferson 14.

WAKE of the World (Messrs. Shubert): N.Y.C. 7—indef.

WHEN Dreams Come True (Curtis and Tennis): Jackson, Mich., 30, Kalamazoo Oct. 1, Battle Creek 2, Lansing 3, Owosso 5, Flint 6, Bay City 10, Saginaw 11, Cadillac 12, Manistee 13, Traverse City 14.

WHIRL of the World (Messrs. Shubert): Buffalo 28-Oct. 3.

WILSON, Al. H. (Sidney R. Ellis): St. Louis, Mo., 27-Oct. 4, Cairo, Ill., 5, Pinckneyville 6, Jasper, Ind., 7, Little Rock, Ark., 8, Ft. Smith 9, Fayetteville 10, Russellville 11, Ozark 12, Tulsa, Okla., 13, 14.

ZIEGFELD Follies of 1914 (Lew Fields): Boston 28-Oct. 10.

MINSTREL

COBURN'S Greater: Daytona, Fla., 4.

DUMONT'S: Phila., 14—indef.

EVANS' Comedy Merry Go Round (Daniel Sims): Cinti. 27-Oct. 3.

FIELD'S, Al. G. (Edward Conrad): Augusta, Ga., 30, Atlanta Oct. 1-3, Birmingham, Ala., 4, Selma 5, Montgomery 6, Memphis, Tenn., 7, 8, Meridian, Miss., 12, Greenwood 13.

PRINCESS and Wilson (Earl Burroughs): Greenfield, Miss., Oct. 1, Hamilton, Ala., 2, Rutland 5.

RICHARD and Pringle (Richard and Pringle): Mr. Hatford, Conn., Oct. 5-10.

BURLESQUE COLUMBIA WHEEL

AL. REEVES'S Beauty Show (Al. Reeves): B'klyn 28-Oct. 3.

AMERICAN Beauties (S. S. Torrester): B'klyn 28-Oct. 3, N.Y.C. 5-10.

BEAUTY Parade (J. J. Lowry Co.): Prov. 28-Oct. 3, Boston 5-10.

BEHMAN Show (Jack Singer): Buffalo 28-Oct. 3, Rochester 5-10.

BEN WELCH'S Own (Ben Welch): Cinti. 28-Oct. 3, Toledo 5-10.

BIG Jubilee (Maurice Jacobs): Pittsburgh 28-Oct. 3, Cleveland 5-10.

BON Ton Girls (Jacobs and Jermon): Detroit 28-Oct. 3, Toronto 5-10.

BOWERY Burlesquers (Joe Hurtig): Cleveland 28-Oct. 3, Cinti. 5-10.

CARNATION Beauties (Chas. Robinson): St. Paul [illegible] 3, Milwaukee 5-10.

COLLEGE Girls (Max Spiegel): Montreal 28-Oct. 3, [illegible] 5-7, Hartford 8-10.

DAVE MARION'S Own (Dave Marion): Boston 28-Oct. 3, Worcester 5-7, Providence 8-10.

DREAMLAND (Dave Marion): [illegible] 28-Oct. 3, Pittsburgh 5-10.

FOLLIES of the Day (Jack Gerard): Toledo 28-Oct. 3, Chgo. 5-10.

GAIETY Girls (Jacobs and Jermon): Milwaukee 28-Oct. 3, Chgo. 5-10.

GAY New Yorkers (John Cort, manager): Phila. 28-Oct. 3, Brooklyn 5-10.

GINGER Girls (Joe Hurtig): Chgo. 28-Oct. 3, Detroit 5-10.

GIRLS from Happyland (Jacobs and Jermon): Omaha 28-Oct. 3.

GIRLS of the Gay White Way (Dave Gordon): Rochester 28-Oct. 3, Syracuse 5-7, Utica 8-10.

GIRLS of the Moulin Rouge (Harry and Herman Rose): Hoboken 28-Oct. 3, Phila. 5-10.

GLOBE Trotters (Jacobs and Jermon): Buffalo 28-Oct. 3, Toronto 5-10.

GOLDEN Crooks (Jacobs and Jermon): Prov. 28-Oct. 3, [illegible] 5-10.

HASTINGS Big Show (Harry Hastings): Cleveland 28-Oct. 3, Buffalo 5-10.

HOLLY Wood Girls (Sam Scribner): Peoria 28-Oct. 3, Omaha 5-10.

HOME Girls (Frank Finney): Providence 28-Oct. 3, Boston 5-10.

HOWARD Atheneum (Howard and Emerson): Jersey City 28-Oct. 3, N.Y.C. 5-10.

HURTIG and Seamon's (Hurtig and Seamon): N.Y.C. 28-Oct. 3, Phila. 5-10.

IMPERIALS (Sam Scribner): Kansas City 28-Oct. 3, St. Joseph 5-7, Lincoln 8-10.

IRWIN'S Big Show (Sam Scribner): Milwaukee 28-Oct. 3, Minneapolis 5-10.

KENTUCKY Belles (Chas. Waldron): Scranton 28-Oct. 3, Wilkes-Barre 5-7, Binghamton 8-10.

LADY Buccaneers (Jacobs and Jermon): Hoboken 28-Oct. 3, Phila. 5-10.

LAFFING Waters (Frank Hunter): Kansas City 28-Oct. 3, St. Joseph 5-7, Lincoln 8-10.

LIBERTY Belles (Jacobs and Jermon): Toronto 28-Oct. 3, Buffalo 5-10.

MAIDS of America (Jacobs and Jermon): Cleveland 28-Oct. 3, Detroit 5-10.

MAJESTICS (Jacobs and Jermon): Cinti. 28-Oct. 3, Louisville 5-10.

MARION'S Dixie Girls (Dave Marion): Scranton 28-Oct. 3, Wilkes-Barre 5-7, Binghamton 8-10.

MISCHIEF Makers (Howard and Emerson): Philadelphia 28-Oct. 3, Hoboken 5-10.

MOONLIGHT Girls (Sam Scribner): Omaha 28-Oct. 3, Kansas City 5-10.

NEW Century Girls (Wm. Fennessy): Cincinnati 28-Oct. 3, Columbus 5-10.

PARISIAN Widows (Chas. Franklin): Brooklyn 28-Oct. 3, N.Y.C. 5-10.

PEEK-a-Boo (Jacobs and Jermon): Pittsburgh 28-Oct. 3, Cleveland 5-10.

PEEK-a-Boo Girls (Jacobs and Jermon): Cinti. 28-Oct. 3, Louisville 5-10.

PEPPER Box Revue (Jacobs and Jermon): Boston 28-Oct. 3, Providence 5-10.

PERFECT Ladies (Jacobs and Jermon): Detroit 28-Oct. 3, Toronto 5-10.

PLAYMATES (Jacobs and Jermon): Buffalo 28-Oct. 3, Rochester 5-10.

PUSSY Cat Girls (Pete Mack): Phila. 28-Oct. 3, Baltimore 5-10.

ROSE Sydell's London Belles (Rose Sydell): Providence 28-Oct. 3, Boston 5-10.

ROSEBUD Girls (J. A. Jacobs): Baltimore 28-Oct. 3, Washington 5-10.

SAM Scribner's Own (Sam Scribner): Cinti. 28-Oct. 3, Louisville 5-10.

SAM Scribner's Own (Sam Scribner): Milwaukee 28-Oct. 3, Minneapolis 5-10.

SAM T. Jack's Own (Sam T. Jack): Chgo. 28-Oct. 3, Milwaukee 5-10.

SCHOOL Girls (Max Spiegel): Montreal 28-Oct. 3, Albany 5-7, Worcester 8-10.

SERENADERS (Jacobs and Jermon): Cleveland 28-Oct. 3, Buffalo 5-10.

SOCIAL Maids (Jos. Howard): Minneapolis 28-Oct. 3, Omaha 5-10.

STAR and Garter (Chas. Franklin): N.Y.C. 28-Oct. 3, Brooklyn 5-10.

STARLIGHTS (Jacobs and Jermon): Rochester 28-Oct. 3, Toronto 5-10.

STARS of the Future (Jacobs and Jermon): Providence 28-Oct. 3, Boston 5-10.

STEPPING Stones (Jacobs and Jermon): Pittsburgh 28-Oct. 3, Cleveland 5-10.

STUDENT Prince (Jacobs and Jermon): Albany 28-Oct. 3, Worcester 5-7, Providence 8-10.

TEMPTERS (Jacobs and Jermon): Cinti. 28-Oct. 3, Louisville 5-10.

TIGHT Wire Girls (Jacobs and Jermon): Toronto 28-Oct. 3, Buffalo 5-10.

TOBACCO Road (Charles Franklin): Brooklyn 28-Oct. 3, N.Y.C. 5-10.

WATSON'S Big Show (Billy Watson): N.Y.C. 28-Oct. 3, Phila. 5-10.

WATSON Sisters (Jay Watson): Chgo. 28-Oct. 3, Detroit 5-10.

WINTER Garden (Max Spiegel): Chgo. 28-Oct. 3, Detroit 5-10.

WINNING Widows (Jacobs and Jermon): Baltimore 28-Oct. 3, N.Y.C. 5-10.

BURLESQUE COLUMBIA (Additional)

AUTO Girls (Tony Sarg): B'klyn 28-Oct. 3, N.Y.C. 5-10.

BEAUTY, Youth and Folly (Lew Talbot): Lowell, Mass., 28-Oct. 3, Lawrence 5-10.

BIG Review (Harry Bryant): Cleveland 28-Oct. 3, Wheeling, W. Va., 5-10.

BIG Sensation (Harry Bryant): Wheeling, W. Va., 28-Oct. 3, Akron, O., 5-10.

BLUE Ribbon Girls (Jack Singer): Omaha 28-Oct. 3, Sioux City, Ia., 5-10.

BROADWAY Girls (Standard Operating Co.): Akron, O., 28-Oct. 3, Wheeling, W. Va., 5-10.

CABARET Girls: Phila. 28-Oct. 3, Trenton, N. J., 5-10.

CHERRY Blossoms (Cherry Sisters): Fort Wayne, Ind., 28-Oct. 3, Indianapolis 5-10.

CITY Girls (Wm. Penn): Phila. 28-Oct. 3, Trenton, N. J., 5-10.

CLOSE Encounters (Standard Operating Co.): Akron, O., 28-Oct. 3, Wheeling, W. Va., 5-10.

CRACKER Jacks (Standard Operating Co.): Wheeling, W. Va., 28-Oct. 3, Akron, O., 5-10.

EVA Mudge Show (Sam Scribner): Peoria 28-Oct. 3, Omaha 5-10.

FOLLIES of Pleasure (Jack Singer): Sioux City, Ia., 28-Oct. 3, Minneapolis 5-10.

FRENCH Models (Howard and Emerson): Philadelphia 28-Oct. 3, Hoboken 5-10.

GARDEN of Girls (Standard Operating Co.): Cleveland 28-Oct. 3, Detroit 5-10.

GAY Masqueraders (Harry and Herman Rose): Hoboken 28-Oct. 3, Phila. 5-10.

GAY Widows (Frank Hunter): Kansas City 28-Oct. 3, Omaha 5-10.

GAY White Way (Jack Singer): Minneapolis 28-Oct. 3, Sioux City, Ia., 5-10.

GIRLS from Joyland (Peek-a-Boo): Cinti. 28-Oct. 3, Louisville 5-10.

GIRLS from Starland (Harry Bryant): Akron, O., 28-Oct. 3, Wheeling, W. Va., 5-10.

GIRLS from the Follies (Jack Singer): Sioux City, Ia., 28-Oct. 3, Minneapolis 5-10.

GIRLS of the Big Show (Sam Scribner): Omaha 28-Oct. 3, Sioux City, Ia., 5-10.

GIRLS of the Folies Bergere (Harry and Herman Rose): Phila. 28-Oct. 3, Trenton, N. J., 5-10.

GIRLS of the Moulin Rouge (Harry and Herman Rose): Hoboken 28-Oct. 3, Phila. 5-10.

GLOBE Trotters (Jacobs and Jermon): Buffalo 28-Oct. 3, Toronto 5-10.

GOLDEN Crooks (Jacobs and Jermon): Prov. 28-Oct. 3, [illegible] 5-10.

GREEN Goods Men (Standard Operating Co.): Wheeling, W. Va., 28-Oct. 3, Akron, O., 5-10.

GREY Rats (Peter Clark): Phila. 28-Oct. 3, Trenton, N. J., 5-10.

HAPPY Widows (Progress and Success): Peoria 28-Oct. 3, Omaha 5-10.

HARRY Hastings Show (Harry Hastings): Buffalo 28-Oct. 3, Cleveland 5-10.

HASTINGS Big Show (Harry Hastings): Cleveland 28-Oct. 3, Buffalo 5-10.

HIP Hip Hooray Girls (Standard Operating Co.): Akron, O., 28-Oct. 3, Wheeling, W. Va., 5-10.

HOLLY Wood Girls (Sam Scribner): Peoria 28-Oct. 3, Omaha 5-10.

HOME Girls (Frank Finney): Providence 28-Oct. 3, Boston 5-10.

HOWARD Atheneum (Howard and Emerson): Jersey City 28-Oct. 3, N.Y.C. 5-10.

HURTIG and Seamon's (Hurtig and Seamon): N.Y.C. 28-Oct. 3, Phila. 5-10.

IMPERIALS (Sam Scribner): Kansas City 28-Oct. 3, St. Joseph 5-7, Lincoln 8-10.

IRWIN'S Big Show (Sam Scribner): Milwaukee 28-Oct. 3, Minneapolis 5-10.

KENTUCKY Belles (Chas. Waldron): Scranton 28-Oct. 3, Wilkes-Barre 5-7, Binghamton 8-10.

LADY Buccaneers (Jacobs and Jermon): Hoboken 28-Oct. 3, Phila. 5-10.

LAFFING Waters (Frank Hunter): Kansas City 28-Oct. 3, St. Joseph 5-7, Lincoln 8-10.

LIBERTY Belles (Jacobs and Jermon): Toronto 28-Oct. 3, Buffalo 5-10.

MAIDS of America (Jacobs and Jermon): Cleveland 28-Oct. 3, Detroit 5-10.

MAJESTICS (Jacobs and Jermon): Cinti. 28-Oct. 3, Louisville 5-10.

MARION'S Dixie Girls (Dave Marion): Scranton 28-Oct. 3, Wilkes-Barre 5-7, Binghamton 8-10.

MISCHIEF Makers (Howard and Emerson): Philadelphia 28-Oct. 3, Hoboken 5-10.

MOONLIGHT Girls (Sam Scribner): Omaha 28-Oct. 3, Kansas City 5-10.

NEW Century Girls (Wm. Fennessy): Cincinnati 28-Oct. 3, Columbus 5-10.

PARISIAN Widows (Chas. Franklin): Brooklyn 28-Oct. 3, N.Y.C. 5-10.

PEEK-a-Boo (Jacobs and Jermon): Pittsburgh 28-Oct. 3, Cleveland 5-10.

VAUDEVILLE

Belle Baker Scores Again—Nora Bayes's Return—Whiting and Burt Win—"The Edge of the World"

Moffett, Chicago.

MISS ELIZABETH BRICE,

Appearing with Charles King at the Victoria Theater.

BELLE BAKER was at the Victoria last week. Of course, she won a hit. Miss Baker has the art of putting over a character rag with unswerving force.

The Human Note in Belle Baker's Songs

Miss Baker is using the Irving Berlin numbers she recently offered at the Palace Theater, adding a new one, "The Rag Picker"—the modern sort who picks his rags from a baby grand. It is always interesting to watch Miss Baker—indeed, to watch any one so sure and certain of scoring.

Her success is simple to analyze. Miss Baker's whole-souled personality is behind her songs. But it isn't the songs—typical Berlin comic and plaintive rags—or the punch with which they are given, but the human note—direct and sincere—in Miss Baker's methods that wins an audience.

Valli Valli's Debut

Valli Valli, who made her first vaudeville appearances at the Victoria, should find a place in the two-a-day when she understands its requirements. There is a certain something dramatic about her personality and, in her singing, the high notes are commendable. But her diction is impossible for vaudeville. Miss Valli's repertoire consists of florid numbers from musical comedies—"The Purple Road" and "The Queen of the Movies." One—the chair song—was almost unintelligible in the matter of diction.

Miss Valli did not get to her audience. The auditors could not understand her songs and the melodies weren't the thing, anyway. Numbers like these—no matter how effective in musical comedy, where a multitude of things aid—are not for the varieties.

Miss Valli needs songs of the light ballad type. By studying her audiences, watching her diction and developing her personality she may easily find herself a favorite.

Miss Valli wore two tasteful and pretty gowns for her debut.

An Appealing Little Two-Act

George Whiting and Sadie Burt won a decided success at the Victoria in a delightful little two-act. Mr. Whiting and Miss Burt were recently at the New Brighton Theater. There the songs they utilized weren't well chosen. At the Victoria they revealed an entirely new offering that, in its way, could not be much improved upon.

First they do a cute duet, "What Did He Say—What Did She Say?" little Miss Burt introduces a number, "I Wonder If I'll Ever Grow," and Mr. Whiting relates his story of the unhappy newly married man who fell for matrimony through able family team work, "They All Had a Finger in the Pie." Then Miss Burt emerges from the wings once more—this time in a gown of pink and black, with quaint little lace pantalettes. "And I Knew Him When He Was All Right" is the duet—the "he" being a young man who lost his pals when he became proficient in the "turtle-dove" language. Their old number, "The Mosquito and the Frog," made an effective encore.

Little Miss Burt

All in all, the act is thoroughly agreeable. Mr. Whiting can get every bit out of a song, and Miss Burt—big eyed and daintily pretty—is the only person we know who can be demurely ingenuish without hurting. Indeed, Miss Burt is the only successful personification of the coo.

Haveman's animal act is really interesting in a big way. Within a huge cage Haveman puts lions, tigers, and leopards through their feline stunts in an entertaining manner. As for wrestling with a lion, we are reminded of Conroy's remark, "A thousand nevers."

Black Face Comedians in Skit

Conroy and LeMaire, by the way, won much laughter in their absurd skit, in which the treble-voiced Conroy is almost—but not quite—persuaded to act as target for some battle-ax practice. It is the same specialty the two burnt-cork comedians once did at the Winter Garden. It is not nearly as funny as "The New Physician," but it has a number of real laughs.

Max Weily and Melissa Ten Eyck have a sort of combined posing-dancing turn that is acrobatic rather than artistic. The two emerge from a pose as Pygmalion and Galatea, lapse into gymnastic whirls, and finally do a dance within a hoop.

Edna Luby in a Playlet

Edna Luby presented what the programme termed "her original idea" at the Victoria. It was a surprise-finish sketch, "The Crucial Moment," which tells the story of a wife who leaves her burglar-husband, becomes a governess and wins the love of her employer. But husband—a hoarse-voiced second-story man—comes and demands their child. "No; a thousand times, no!" cries the wife. Just as the employer appears and shoots the crook, a man rushes down the main aisle of the theater. He's a motion-picture director, and the whole thing is supposed to be a "movie" in the making.

Except for the finish, "The Crucial Moment" is so old in theme that it must have rheumatism in the knees. "Wait for the finish with bated breath," kindly hinted the programme; but it wasn't possible. The early part of the plot is told in a motion picture. The sketch is badly acted.

Nora Bayes Welcomed Back

Broadway warmly welcomed the return of Nora Bayes at the Palace—received her enthusiastically and whole-heartedly. Every one was glad that she could once more entertain them, and they showered her with curtain calls and flowers.

Miss Bayes has held a certain place on the stage—as a singing comedienne who could put over songs with considerable effect, and who seemed especially adaptable to the dialect rag.

At the Palace she reappeared as a "single," although an accompanist hovered at a piano in the shadows. Miss Bayes wore a dashing costume of red, and she first sang, "You're Here and I'm Here" and "You Great Big Bashful Doll." She began to get her audience interested with a melody whose cheerful refrain runs, "I work eight hours, I sleep eight hours, that leaves eight hours for lovin'." Then she did one of those patriotic songs, "We Take Our Hats Off to You, Mr. Wilson," a cheaply elemental thing—commendable only in its sentiment—with tin-pan alley-isms like:

> "You're the man of the hour,
> You stood like a tower."

Miss Bayes got more out of "Sunbeam Sue" than any of her songs. After "The A. O. H. of the U. S. A.," the audience demanded "Kelly," "Young America," and "Strawberries."

A New Dutch Act—Cheese?

Raymond and Caverly are typical "Dutch" comedians—Weber-and-Field whiskers, stuffed vests, queer hats, and all. At the Palace they came back in a new act. The two again have an exterior drop for a background—showing various stores covered with comic signs—and the audience is given several minutes to digest the humor before the comedians—"the wizards of joy," according to the programme—appear. This time one of them portrays a German policeman, while the other bursts upon the scene with a coffee-pot in his hand. "Where are you going with that coffee-pot?" "Vy, the Giants are going to play ball and I'm taking up the grounds." There is other shredded English repartee along the same line, such as:

"I beg my pardon."

"I beg mine."

Then one of the duo puts the other through one of those usual Civil Service cross-questionings, and they finish with a noisy Italian bit.

Somehow, a German comedian of this type can't seem to touch our risibilities any more. Either our sense of humor is dented or this sort of comedy appears passé. Yet Raymond and Caverly used to be funny.

MISS GRACE LA RUE.

A Poster Photograph of the Charming Artiste.

Morton and Glass in "At Home"

Paul Morton and Naomi Glass last season had a little flirtation turn, "My Lady of the Bungalow." At the Palace they introduced a married-life sequel, "At Home," the setting showing the front of a cottage with a baby carriage as one of the principal lawn decorations. The incidental patter is the usual thing—cross-fire stuff about matrimony and mother-in-law. In fact, the humor is of the staple time-worn variety and consequently expected to get the sought-for laugh. "Do you recall our wedding day?" she asks. "I wish I could recall it," he responds. Matrimony is a sacred humorous subject, so all this must be funny. But laying aside criticism, "At Home" will probably get along. Morton's eccentric dance upon the front steps aids materially, and, for the finale, there is a ragtime tango with the baby carriage that seems to be a novelty.

Gene Greene Lacks the Punch

Gene Greene, who executes rags, made his return to New York at the Palace after an absence of several seasons. Greene must have won his reputation when the rag was in its ascendancy, for there are many rathskeller boys who can put this sort of thing across just as well—or better—than Greene. Greene completely lacks personality. He works with the usual rathskeller methods, offering a darkey song, a Hiram number, the melody of a henpecked gentleman and a "nance" bit in rapid succession. Greene, on next to closing, couldn't hold his audience.

Bizarre Idea Poorly Handled

We confess ourselves disappointed in "The Edge of the World," the so-called staging of "hyperfuturistic impressions" from the London Empire. The edge of the world, as seen at the Brooklyn Bushwick, seemed after all little more than a bare stage with property rocks backed by a screen curtain. A dancing girl—personifying the Passion of Color—reclines in the blue twilight upon one of the rocks. "Exhausted from the labors of the day, of distributing over the face of nature the beautiful tints from the sea of color," explains the programme. Anyway she revives, the glowing orange and blue colors on the background blend to purple and black and then to green and brown and odd fantastic plants of every hue seem to shoot upwards. A riot of color engulfs the scene, and Miss Passion-of-Color executes a little dance, finally falling exhausted.

The whole novelty is dependent upon the motion picture background. The mechanical side of the thing is always apparent. We suspect "The Edge of the World" was better handled in London. The idea is fanciful and bizarre enough, but it isn't effectively presented.

Jean Adair's Excellent Acting

"Beauty Is Only Skin Deep," the vaudevillisation of Elizabeth Jordan's "The Lady from Oklahoma," was at the Bushwick, too. With its scene laid in a beauty parlor and its story of an old-fashioned wife's efforts to hold the love of her Senator husband, the sketch was one of the best dramatic offerings of last season. It is a bit worn now and some of the players have become mechanical, but Jean Adair still gives her sincere and moving portrayal of the Texas wife.

Van and Schenck Among Home Folks

Gus Van and Joe Schenck were surely among friends at the Bushwick. They are Brooklynites, and the audience enthusiastically showed its loyalty. The two are excellent rathskeller entertainers—Van is particularly good in dialect songs—but we think they could do something better than the number in which Van uses a sort of Topsy make-up. That hurts the general tone of their work.

Sophye Barnard did very nicely in her songs. She is still using essentially the same vocal numbers, a ballad programme ranging from a medley of Irish melodies to "Swanee River."

Lou Anger Amuses

Lou Anger proved to be amusing. He is a German comedian who doesn't wear comedy whiskers and the other conventional comic equipment. That alone would entitle him to a place in the vaudeville hall of fame. Anger appears garbed as a soldier, and his monologue is built about the world war. On an average it is pretty fair material and adroitly avoids hitting any nationality. It is so neutral in tone that Anger—despite his dislocated dialect—could get by safely at a Cossack picnic.

FREDERICK JAMES SMITH.

IT'S BROWN AND DOLLY

That Martin Brown and Rosska Dolly will appear together in vaudeville has been definitely settled. Gertrude Vanderbilt had made a claim that she had a previous arrangement with Mr. Brown for a vaudeville appearance.

Mr. Brown and Miss Dolly will open in vaudeville in Baltimore on Oct. 12, and they come to the Palace the following week for an indefinite engagement. They will have their own musical director and one assistant.

"ANY NIGHT" FOR VICTORIA

Edward Ellis's sketch, "Any Night," presented at the Princess two seasons ago, becomes a Victoria feature on Oct. 12.

BIG EUROPEAN STARS COMING; NELLA WEBB TO RETURN

War Will Bring Over English and French Legitimate Players—Lasky Act Scores

BY WALTER J. KINGSLEY.

NELLA WEBB, who is billed in England as "the incomparable American discuse," is returning to America shortly and will play an engagement at the Palace Theater. Miss Webb is well remembered in the metropolitan district, and her great success in England makes many people glad.

Philip Masi and Angie Weimers have returned from Montreal, where they were featured all Summer in B. F. Keith's Jardin de Danse. They won a great following in the Canadian city and were both social favorites. They will be heard of on Broadway this Winter.

Jesse L. Lasky's new girl act, "The Society Buds," was shown at a dress rehearsal the other night and proved a real delight. Robert Hood Bowers's score is as usual charming, while Irving Berlin has supplied two of the best numbers he has ever written. The act is built around Clark and Bergman, who do the best work of their careers. The girls are pretty and the costumes exquisite. "The Society Buds" will be one of Lasky's biggest winners, judging from the promise it gave at the Colonial try-out.

A booking man is now abroad, talking two-a-day to Rejane, Ida Rubinstein, Sir Herbert Beerbohm Tree, Seymour Hicks, and Elilaine Terris and other big European stars whom the war has retired into idleness. It is possible that within a few weeks a number of tremendous names will be announced for early appearances on Broadway in Keith vaudeville.

Over in Union Hill, B. F. Keith's Hudson Theater has been made a "big-time" house and is packing them to the doors with New York bills.

Nora Bayes's "resurrection" at the Palace Theater last week was attended by supreme success on the part of this incomparable singing comedienne. How wonderful she is! Twice a day all the week she held her audiences firmly and was never permitted to leave the stage until she had sung nine or ten songs. Her method is perfection and her personality so engaging that she captivates from the first bar of her first song. It is good to see and hear Nora Bayes again. We have too few artists of distinction and definite personality to spare her. She is at the Alhambra this week, and the capacity houses attest her popularity. Hard to handle? Perish the thought. We have never had a more tractable headliner at the Palace.

Valeska Suratt has greatly improved her "Black Crepe and Diamonds" act. She is some showwoman—this ornate person, with a sense of humor and a dauntless courage. Valeska rushes in where other performers fear to tread and she generally wins out. She has a corking good act.

Rosie Dolly and Martin Brown have put together a captivating act which will be staged and dressed so prettily that it will set a standard. This delightful Dolly has found an ideal partner in Brown. Both are fortunate and their act is sure to score one of the resounding hits of the year.

Joan Sawyer will be back with us at the Palace next week. Miss Sawyer has quite recovered her health; in fact, she is stronger than at any time in several years. She is working out a new dance programme. A little later she will open her Persian Garden for the season.

Maurice and Walton, the Castles, Mae Murray, Joan Sawyer, Bonnie Glass, Lewis Sloden, "Billy" Allen, Louise Alexander, Vera Maxwell, Wallace McCutcheon, Sebastian and Mentley and many other dancers are planning an organization for mutual advantage. It will scarcely be a union, yet the effect will in the long run be the same in the matter of salaries and engagements.

MISS JUSTINE JOHNSTONE,
In Keith Vaudeville.

FOR ORPHEUM TOUR

Anna Chandler Booked—Other Rose and Curtis Activities

Anna Chandler has been booked by Messrs. Rose and Curtis for an Orpheum tour. Miss Chandler opened at the Palace in Chicago on Monday.

Rose and Curtis have also booked Quealey Dunedin, known as the "female Sylvester Schaffer," to open at Keith's Prospect Theater, Brooklyn, on Oct. 12.

The same firm booked Lucy Gillette, the woman juggler, for a Keith tour. She began her season at the Brooklyn Orpheum on Monday.

"The Edge of the World," which opened at the Bushwick in Brooklyn last week, is under the direction of Rose and Curtis.

Two acts on the Palace bill are booked by the same firm: Gobert Bolling's animal act and the Australian McLeans, dancers. Both acts are routed over the United time.

Lipinsky's dogs, numbering forty-two canines, in a dramatic sketch in which they hold the stage alone, open on United time on Monday.

The Two Hollanders are now playing the United houses under the direction of Rose and Curtis. This week they are appearing in Baltimore.

Hymack will open at the Alhambra next week.

TOMMY GREY AS ACTOR

Song Writer-Playwright Enters in the Vaudeville in a Novelty Act

Tommy Grey is once more an actor. On Sunday, at the Alhambra, Mr. Grey broke in a new novelty turn, in which he uses his songs, a piano, a gold chair, and a sewing machine.

The songs are all of Mr. Grey's original writing, including "Fido's a Hot Dog Now," which was sung last season by Lina Abarbanell. A lot of mystery surrounded Mr. Grey's announcement that he intended to use a sewing machine. However, it developed that the machine is introduced in a novelty number, "The Potash and Perlmutter Glide."

IN NEW LONDON REVUE

Kathleen Clifford to Open at Empire—Ralph Lynn Also in Production

Kathleen Clifford opens with the new London Empire revue next week. Prominent in the cast are Ralph Lynn, who was in B. A. Rolfe's production of "The Passing Lady," and Tom Payne, a one-time burlesque comedian.

Mr. Payne may try American vaudeville later.

JOAN SAWYER'S RETURN

Joan Sawyer returns to vaudeville in modern dances at the Palace next week, assisted by Nigel Barrie.

The bill will also number the Rigoletto Brothers, Joe Welch, Ruth Roye, Franklyn Ardell and company, W. C. Fields, Mr. and Mrs. Jimmy Barry, and the Gaudsmidts.

WILLIAM MACART IN NEW ACT

William Macart, formerly of William Macart and Ethelwyn Bradford, comes to the Bushwick next week in his new sketch, "A Midnight Cruise," which broke in at Wilmington, Del., a few days ago. Miss Bradford is convalescing from a serious illness.

SPLIT-WEEK FOR NEW HAVEN

NEW HAVEN, CONN. (*Special*).—E. F. Poli has adopted a split-week policy for his local house, offering six acts and a feature film. The season opened Sept. 14 with the Montgomery Duo, McCormick and Irvin, Billy B. Van and the Beaumont Sisters, Stuart and Donahue, and the King Brothers.

DANIEL W. DELANO, Jr.

STONE AND KALISZ TO RETURN

Armand Kaliss and Amelia Stone sail from England on Oct. 7 and are due to open at once under the direction of Alf. T. Wilton, in Edgar Allan Woolf's operetta, "Mon Desir."

Their tour begins at Keith's in Philadelphia on Oct. 19. Mr. Kaliss briefly played George Austin Moore's role in "The Red Heads" in England recently.

MME. YORSKA IN WAR SKETCH

Madame Yorska is playing at the Orpheum in Montreal this week.

Madame Yorska's vehicle is "Dogs of War," a playlet based upon the European war and written by Maurice Joy. The star is supported by a company which includes Jose Rubin.

Eleanor Haber's sketch, "The Office Lady," is being well received on its tour of the Orpheum time, according to reports. Miss Haber is a San Francisco girl and a niece of George Davis, manager of the Alcazar.

NEW MUSICAL OFFERING

The American Trio has been formed for "big time" vaudeville. It is composed of Eva Clayton, Gertrude Esther, and Edith Ingram, the two first named being concert and operatic artistes, while the last named is a harp soloist recently of the Peabody Conservatory of Music. Miss Ingram's harp is one of the finest in the world and was given to soloist Scheuker, of the Thomas Orchestra, by the Empress of Germany, in whose royal family it had been for nearly one hundred years. A blending of piano, vocal and harp music will be offered by the trio. The United Booking Offices have the act under consideration.

NEW BOOKING FIRM

Aaron Fox, brother of William Fox, the owner of the Fox Circuit, has entered the booking business with William Martin.

Messrs. Martin and Fox, who will manage vaudeville acts and club entertainments, have opened offices in the Gaiety Theater Building. Mr. Martin will direct the vaudeville department and Mr. Fox will handle the club work.

ALICE LLOYD ARRIVES

Alice Lloyd and her husband, Tom McNaughton, arrived last Friday on the *Mauretania*.

OVER-THE-RIVER BILLS

BROOKLYN (*Special*).—Patrons of Keith's Orpheum Theater were favored with the first Brooklyn appearance of Sylvester Schaffer, the versatile artist, Sept. 21-26. Mr. Schaffer's entertainment was unquestionably the greatest ever witnessed by Orpheum patrons. In support of this great attraction were James and Bonnie Thornton, Mrs. Gene Hughes and company, Dolly Connolly and Percy Wenrich, the Lasgdons, Pernikoff and Rose, and Grace DeMar.

Valerie Bergere, whose popularity in Brooklyn never wanes, presented her dramatic playlet, "Judgment," at Keith's Prospect Theater. The remainder of the attractions included Melville and Higgins, Rigoletto Brothers, whose act scored heavily; Wentworth, Vesta and Teddy, Williams and Rankin, Fields and Lewis, Pat Rooney and Marion Bent, and Bedford and Winchester.

J. LEROY DAVIS.

COMING HEADLINERS

Week of Oct. 5.—Palace, Rigoletto Brothers; Colonial, Mr. and Mrs. Carter de Haven, Creasy and Dayne; Victoria, Bessie Wynn, Rooney and Bent; Alhambra, Houdini, the Madcaps; Bushwick, Adelaide and Hughes, Lottie Collins, Ralf Willis; Orpheum, Nora Bayes, Juliette Marie, "Beauty Is Only Skin Deep"; Bushwick, Sylvester Schaffer, Mae Wilde; Prospect, Minnie Dupree and company, Von Tilzer and Norris.

Week of Oct. 12.—Victoria, "Any Night," Marshall Montgomery; Colonial, Amelia Bingham and company, Nora Bayes, Foster and Ball; Alhambra, Franklyn Ardell and company, Bessie Marie; Royal, Fannie Brice; Palace, Mr. and Mrs. Carter de Haven, Rigoletto Brothers; Bushwick, Sam and Kitty Morton, Morton and Glass; Prospect, Harry Beresford and company, "Beauty Is Only Skin Deep."

FREDERICK V. BOWERS IN HIS FORTY HORSEPOWER MERCEDES.

RICHARD BENNETT FOR VAUDEVILLE; R. G. KNOWLES COMING OVER

Bonita to Invade Two-a-Day—Cecilia Wright Honored—Adele Blood for Varieties Later

Richard Bennett, last seen in "Damaged Goods," is to enter vaudeville.

Mr. Bennett was persuaded to enter the two-a-day by Messrs. Rose and Curtis. Mr. Bennett has not yet decided upon a vehicle for his variety tour, but he will make his vaudeville debut shortly.

Bonita has been captured for vaudeville by "Doc" Breed and Edward S. Keller.

Bonita will offer a single turn and is scheduled to open on Monday.

R. G. Knowles will shortly appear in American vaudeville. Maurice Rose and Jack Curtis are now negotiating with him for a season in the varieties.

Arthur Prince opens his American tour under the direction of Messrs. Rose and Curtis at the Alhambra on Oct. 19.

On the same day Genee, the famous danseuse, will make her first American appearances in vaudeville. Genee's debut will be in a New York house and she will play five weeks in the metropolis before the other large cities of the East will have an opportunity to enjoy her fascinating terpsichorean art.

Rose and Curtis are now arranging vaudeville dates for Lydia Kyasht, who appeared some time ago at the Winter Garden, and for Regina Flory, who scored at the London Palace recently with Elsie Janis. Miss Flory is said to be an unusual acrobatic dancer.

Robert Emmett Keene, who has been appearing with "The Passing Show" at the Winter Garden, is to enter vaudeville shortly, under the direction of Edward S. Keller.

Muriel Window, who was also in "The Passing Show," has secured permission from the Shuberts, who have her under contract, to play a limited engagement of six weeks in the varieties. Miss Window will also be under Mr. Keller's direction.

Moffett, Chicago.

ALLAN DINEHART,

Appearing in a Successful New Playlet, "The Meanest Man in the World."

In Chicago last week an unusual honor was accorded Miss Cecilia Wright, "the adopted daughter of the American navy." Miss Wright was officially welcomed to Chicago by Acting Mayor John E. Traeger, and during the week was the guest of honor at several social affairs. Acting Mayor Traeger's letter to Miss Wright read:

"In the absence of his Honor, the Mayor, it affords me extreme pleasure to welcome you to our city.

"Your splendid services in singing the requiem in honor of the sailor dead of the U. S. S. *Maine*, which nearly resulted so tragically to yourself, calls for the appreciation of every one.

"Wishing you the success you so richly deserve in your present work and a pleasant visit to our city, I beg to remain,

"Sincerely yours,

"(Signed) JOHN E. TRAEGER,
"Comptroller of the City of Chicago."

Adele Blood has been captured for vaudeville by Messrs. Rose and Curtis.

Miss Blood is signed to appear in J. C. Drum's drama, "Miladys Boudoir," produced by I. W. Hope, and her vaudeville entry will necessarily be delayed until the conclusion of her engagement in the Drum play.

However, Miss Blood will then appear in the vaudeville in a vehicle not as yet selected.

Robert T. Haines has received an offer from a motion picture firm to have his successful playlet, "The Man in the Dark," written by William Hurlbut, produced in film form.

Joseph Howard and Mabel McCane made their season's bow to New York at the Colonial on Oct. 26.

Jack Norworth continues in popularity with London theatergoers. With his wife and son, Norworth made a motor trip to Harwich a few days ago. Harwich is the center of strong coast defenses, and Norworth says he was much impressed. Incidentally the comedian had his auto searched and his camera temporarily appropriated before he was permitted to approach.

Neil Kenyon, the Scotch comedian, who is coming back to New York, has volunteered for war service in the event of his services being needed.

Burley and Burley, who were to have opened an Orpheum tour on Sept. 14, are still in England. They will remain for awhile, prepared to join the colors in the event of their services being required.

Nat Ayer and Margaret Moffat are scoring heavily in England in their dainty little offering.

Armand Kaliss recently succeeded George Austin Moore in the English production of "The Red Heads," and won a personal hit. "A delightful performance," was one comment upon his work. Mr. Kaliss was in the production but a few weeks.

Valerie Bergere tried out Edgar Allan Woolf's latest playlet, "The Locks of Panama," for a single performance at the Brooklyn Prospect last Wednesday evening. The sketch went strongly, according to reports.

Raymond and Caverley played both Hammerstein's and the Palace last week. At the Victoria they took the place left by Ray Samuels.

Swan Wood, the dancer, assisted by Aubrey Carr, opened at the Eighty-first Street Theater in a new dancing offering, "Reincarnation," last Thursday.

Daisy Leon made her first New York appearance in vaudeville at the Bushwick on Monday.

Houdini, who has picked locks and escaped from manacles from Petrograd to San Francisco, has given up handcuffs. "The Handcuff King," as he has become known both here and in Europe, has just announced that beginning with his appearance at the Alhambra on Monday, he will never more condescend to manipulate or free himself from shackles, chains or anything that resembles steel cuffs. The reason for this decision is a double one—both on account of the large number of imitators and because he will devote himself to large and spectacular feats.

Le Grohs made their return to American vaudeville at the Palace last week, and scored strongly.

Fred V. Bowers started his season's tour at the Palace last week. Bowers opened at No. 2 and was moved up to opening after intermission. That speaks for itself.

Harry and Eva Puck are breaking in a new "flirtation" song-and-piano turn featuring some new numbers by Mr. Puck. One is "Let Me Be Your Rainbow," utilising an electrical rain effect, and another is "The Florodora Glide," with the two garbed as members of the famous septette.

Loney Haskell is moving right along as business-manager—press representative—everything extraordinary at the Victoria. It's a dull week when Haskell doesn't do something to enliven Broadway. This week it's Mrs. Tom Thumb. Next week—but you never can guess what Haskell will spring next.

BERTISH BOOKED SOLID

Bertish, the athlete and "strong man," arrived on the *St. Paul* on Sept. 22.

Bertish has been booked to open on the Interstate time at Fort Worth on Nov. 1. He will follow with a tour of the Orpheum time.

Stoker and Bierbauer represent Bertish.

TOM LEWIS OPENS IN EASTON

Tom Lewis opened in "Brother Fans" at Easton, Pa., on Monday.

"Brother Fans" is Tom Barry's dramatisation of P. G. Wodehouse's short story recently published in *McClure's Magazine*.

WHITE RATS HONOR FOGARTY

"Fogarty Night" was celebrated at the White Rats' club house last Thursday evening, in honor of Big Chief Frank Fogarty.

B. F. Keith's Circuit of Theatres

E. F. ALBEE, General Manager

For Booking, address S. K. HODGDON, Palace Theatre Bldg., New York City

The Orpheum Circuit of Theatres

MARTIN BECK, General Manager

For Booking, address FRANK VINCENT, Palace Theatre Bldg., New York City

FOR SALE OR ON ROYALTY

Comedy Playlet. 2 Male and 1 Female

Wholly original and entirely different from anything ever produced in vaudeville

Recognized Artists Only

MARY ASQUITH, (Play Broker), 145 W. 45th St., N. Y.

B. F. KEITH'S PALACE Broadway & 47th St. Evgs. 25c. 50c. 75c. $1.00, $1.50 Daily Mats. 25c. 50c. 75c Sunday Concerts 2.15 & 8.15

ROBERT EDESON
CLARK & HAMILTON
FANNIE BRICE
GOBERT BELLING, GUS EDWARDS, WESTON & LEON, AUSTRALIAN McLENNS, others

B. F. KEITH'S COLONIAL B'way & 62nd St. Matinee daily. Sunday Concerts 2.15 & 8.15

SYLVESTER SCHAEFFER
RUTH ROYE
Mrs. Gene Hughes & Co., Paul Morton & Naomi Glass, Frosini, McDevitt, Kelly & Lucey and others.

CURRENT BILLS

Palace—Robert Edeson and company, Clark and Hamilton, Gus Edwards and Revue, Fannie Brice, Cecilia Weston and Louise Leon, Gobert Belling and company, Lawrence Semon.

Colonial — Sylvester Schaffer and company, Ruth Roye, Mrs. Gene Hughes and company, Paul Morton and Naomi Glass, Frosini, McDevitt, Kelly and Lucey.

Alhambra—Harry Cooper, "The Edge of the World," James Diamond and Sibyl Brennan, Charles and Fannie Van Hymack, Ed. Weber and De Wolf Capitola, Maxine Brothers and Bobby.

Royal—Rigoletto Twins, "The Bride Shop," Nine White Hussars, Harry Kelly and Lee Harrison, Dorothy Brenner and Fred Watson, the Langdons, Ethel McDonough, Sylvia Loyal and her Pierrot.

Orpheum — Eddie Foy and Family, Amelia Bingham and company, Alice Nielsen, Bert French, Evelyn Dunmore, Emmet De Voy and company, Jack Ryan and Harry Tierney, J. Francis Dooley and Corinne Sales, Pietro.

Bushwick—Pat Rooney and Marion Bent, Gus Van and Joe Schenck, Allan Dinehart and company, Jack E. Gardner and company, Lyons and Yosco, Max and Mabel Ford, Ma-Belle and Ballet, Bert La Mont and his Cowboy Minstrels, Daisy Leon, Valvano and La Mora, Four Charles.

Prospect—Adelaide and Hughes, Nat M. Wills, Franklyn Ardell and company, Dolly Connolly and Percy Wenrich, James C. Morton and Ralph Austin, Emily Darrell and Chesley Conway, Rose Cromelin and George Welch, Kaiser's Terriers, Alice De Garmo.

Victoria—Elizabeth Brice and Charles King, Conroy and La Maire, Mrs. General Tom Thumb and Baron Mazri, Burt Leslie and company, Courtney Sisters, L. Wolfe Gilbert, Daisy Harcourt, the Berrens, Lawrence Semon, Kar-Mi, Willie's Birds, Joe Cook, Du Yen Sisters, Dancing Duals, Flying Russos, Bob Russak, Metropolitan Trio.

SCENERY

Lee Lash Studios

308 to 316 East 48th Street

Broadway Offices
Long Acre Bldg.

RETURN OF THE POPULAR AMERICAN NOVELTY

At B. F. Keith's Palace Theatre Last Week

After a 10 Months' Tour of the Principal Halls of England **The Acme of Athletic Artistry**

LE GROHS

Direction, HUGO MORRIS and MURRAY FEIL

At B. F. KEITH'S Theatre, Philadelphia, This Week

MR. WOOD AT COLONIAL

Former Manager of Palace Will Direct Big Keith Theater

William Wood has been appointed business-manager of the Colonial Theater. He assumed his new position on Monday.

Mr. Wood was for a long time business-manager of the Broadway Theater and later held the same position at the Palace and Keith's Boston Theater.

CROSS AND JOSEPHINE FOR PALACE

Wellington Cross and Lois Josephine, who were to have appeared at the Palace a few weeks ago, will make their return to American vaudeville at that theater on Oct. 12.

Jesse Lasky's new production, "The Society Buds," with Clark and Bergman, will be on the same bill.

BASEBALL WEEK AT PALACE

Baseball week is being celebrated at the Palace. On Monday night the Pittsburgh Pirates were the guests of the management and on Tuesday evening the Boston Braves were entertained. Special baseball features were interpolated by Lawrence Semon, the *Evening Sun* cartoonist, and others.

VAUDEVILLE NOTES

Foster and Ball return to the varieties at the Colonial on Oct. 5.

Irene Franklin returned to vaudeville at Pittsburgh last week.

Lottie Collins makes her New York vaudeville debut at the Royal on Oct. 5.

Herbert Lloyd has returned from England.

Kitty Gordon, it is reported, is to discard her present vaudeville vehicle, "The Pink Nightgown," in favor of a condensation of "Alma, Where Do You Live?"

Miss Lloyd opens in vaudeville at Montreal on Oct. 19. Mr. McNaughton, it is rumored, has been considering a variety proposition.

Philip Nash, of the United Booking Offices, has been in Philadelphia visiting his brother, Reverend James Nash, who celebrated his silver jubilee at the Roman Catholic Church of the Epiphany.

Bernard A. Reinold, who will this season make his second tour in Joseph Hart's production of "How Hofmeister Did It," says he would like to organize a whale-hunting expedition. In the early '70s he was second mate of the *Henry Trowbridge*, the only whaler ever fitted out in New York city, and he actively participated in the harpooning of several giant whales.

VAUDEVILLE DATES

The current week is underscored where no date is given.

Dates Ahead must be received by Friday for the next issue.

"ACT Beautiful": Orph., Frisco; Orph., Sacramento, 5, 6; Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10.

ADAIR and Adair: Orph., Seattle, 4-10.

ADAIR, Edith and Eddy: Lyric, Richmond, 5-7; Colonial, Norfolk, 8-10.

ADELAIDE and Hughes: Prospect, B'klyn; Royal, N.Y.C., 5-10.

ADLER and Arline: Shea's, Toronto; Orph., Montreal, 5-10; Dominion, Ottawa, 12-17.

AHEARN, Chas., Troupe: Orph., Frisco, 27-Oct. 10.

ALCO Brothers: Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3.

ALEXANDER and Scott: Orph., Oakland, 27-Oct. 10.

ALEXANDER Brothers: Orph., Duluth.

ALEXANDER Kids: Orph., Montreal, Can.; Dominion, Ottawa, 5-10.

ALLEN, Minnie: Orph., Minneapolis; Orph., St. Paul, 4-10.

ALTHOFF Sisters: Orph., Omaha; Orph., Kansas City, 4-10.

AMERICAN Dancers, Six: Orph., Frisco; Orph., Oakland, 4-10.

ANGER, Lou: Bushwick, B'klyn.

"ANY Night": Victoria, N.Y. C., 12-17.

ARDATH, Fred J., Co.: Keith's, Cincinnati; Keith's, Louisville, 5-10; Keith's, Toledo, 12-17.

ARDELL, Franklin, Co.: Prospect, B'klyn; Palace, N.Y.C., 5-10; Alhambra, N.Y.C., 12-17.

ARNAUT Brothers: Palace, Chicago; Keith's, Columbus, 5-10.

ASAHI Troupe: Orph., Minneapolis; Orph., Duluth, 4-10.

ASHLEY and Canfield: Orph., Frisco, 4-10.

AUBREY, Mlle., Co.: Orph., St. Paul, 4-10.

AUSTAIRE, Fred and Adele: Poli's, Scranton, 12-17.

AURIEMA: Victoria, N.Y.C., 5-10.

"AURORA of Light": Dominion, Ottawa; Temple, Hamilton, Can., 5-10.

AUSTRALIAN Woodchoppers: Columbia, St. Louis, 4-10.

AVON Comedy Four: Sioux City; Orph., Omaha, 4-10.

BAKER, Belle: Keith's, Philadelphia, 5-10.

BALL, Rae E.: Temple, Hamilton, Can., 5-10; Temple, Detroit, 12-17.

BAPTISTE and Tracou: Keith's, Indianapolis.

BARNARD, Sophie: Maryland, Baltimore.

BARNALD'S Animals: Palace, N.Y.C., 5-10.

BARNES, Stuart: Shea's, Buffalo; Shea's, Toronto, 5-10.

BARRY and Wolford: Orph., Kansas City.

BARRY, Edwina, Co.: Colonial, Erie, Pa., 12-17.

BARRY, Mr. and Mrs. J.: Palace, N.Y.C., 5-10; Keith's, Phila., 12-17.

BARTH, Leo: Orph., Des Moines.

BARTON, Sam: Keith's, Boston; Grand, Syracuse, 5-10; Temple, Hamilton, Can., 12-17.

BATES, Shirley, Co.: Orph., Jacksonville; Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.

BAYES, Nora: Alhambra, N.Y.C.; Orph., B'klyn, 5-10; Colonial, N.Y.C., 12-17.

BEAUMONT and Arnold: Dominion, Ottawa, 5-10.

"BEAUTIES, The": Orph., Oakland; Orph., Sacramento, 5, 6; Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10.

"BEAUTY Is Only Skin Deep": Keith's, Wash.; Orph., B'klyn, 5-10; Prospect, B'klyn, 12-17.

BELL Family: Maj., Chgo.; Maj., Milwaukee, 4-10.

BELLING, Robert; Palace, N.Y.C.; Colonial, N.Y.C., 5-10; Keith's, Boston, 12-17.

BERESFORD, Harry, Co.: Shea's, Buffalo; Shea's, Toronto, Can., 5-10; Prospect, B'klyn, 12-17.

BERGEN, Alfred: Orph., Minneapolis, 4-10.

BERGERE, Valeria, Co.: Keith's, Phila., 5-10; Keith's, Wash., 12-17.

BERKS, Sisty: Maryland, Baltimore.

BERRENS, The: Victoria, N.Y.C.

BEYER, Ben and Brother: Maryland, Balto., 5-10.

BICKEL and Watson: Orph., Birmingham; Forsythe, Atlanta, 5-10.

BINGHAM, Amelia, Co.: Orph., B'klyn; Colonial, N.Y.C., 12-17.

BINNS and Bert: Orph., Oakland, 27-Oct. 10.

BLOOM, Harry: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3.

BOGANNY Troupe: Grand, Pittsburgh; Keith's, Cincinnati, 5-10.

BOLAND and Hole: Orph., Oakland; Orph., Los Angeles, 4-10.

BOND and Casson: Orph., Jacksonville; Bijou, Savannah, 5-7; Victoria, Charleston, 8-10.

BOND, Mrs. P.: Orph., Omaha, 4-10.

BOUNCER, Billy: Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.

BOWERS, Frederick V., Co.: Orph., Birmingham, 5-10; Keith's, Indianapolis, 12-17.

BRADS, The: Keith's, Toledo; Colonial, Erie, 5-10; Hipp., Cleveland, 12-17.

BRESEN, Harry: Orph., Sioux City.

BRENNER and Watson: Royal, N.Y.C.

BRICE and King: Victoria, N.Y.C.

BRICE, Fannie: Palace, N.Y.C.; Royal, N.Y.C., 12-17.

"BRIDE Shop": Royal, N.Y.C.; Keith's, Prov., 5-10; Keith's, Boston, 12-17.

BRONSON and Baldwin: Colonial, N.Y.C.; Orph., B'klyn, 5-10; Royal, N.Y.C., 12-17.

BROOKS and Bowen: Hipp., Cleveland; Grand, Pittsburgh, 5-10; Grand, Syracuse, 12-17.

BROOKS, Harry, Co.: Temple, Detroit; Temple, Rochester, 5-10.

BROWN, Dainore and Brown: Victoria, Charleston, Oct. 5-7; Bijou, Savannah, 8-10.

BROWN, George M., Co.: Hipp., Cleveland, 12-17.

BRUCH, Fritz and Lucy: Keith's, Columbus; Orph., Birmingham, 5-10; Forsythe, Atlanta, 12-17.

BURKE and McDonald: Orph., Montreal, 5-10; Dominion, Ottawa, 12-17.

BURKE, John and Mae: Orph., Kansas City; Orph., Sioux City, 4-10.

BURKHART and White: Orph., Oakland; Orph., Sacramento, 5, 6; Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10.

BURNS and Fulton: Orph., Omaha.

BURNS and Lynn: Shubert's, Utica; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.

BURNS, Kilmer and Ordaz: Keith's, Indianapolis; Keith's, Louisville, 5-10.

CAMERON Sisters: Palace, Chgo.; Maj., Milwaukee, 4-10.

CAMPBELL Misses: Garrick, Wilmington, Del., 12-17.

CANTOR and Lee: Bushwick, B'klyn, 12-17.

CARDO and Noll: Hipp., Cleveland, 12-17.

CARILLO, Leo: Dominion, Ottawa, Can., 5-10; Temple, Detroit, 12-17.

CARLSTONS, Two: Grand, Pittsburgh, 5-10.

CARLOS Brothers: Yosemite, Stockton, 28, 29; Orph., San Jose, Oct. 1-3.

CARLTON and Davis: Poli's, Scranton, 5-10.

CARR, William, Co.: Maj., Milwaukee, 4-10.

CARRERA, Linna, Co.: Orph., Kansas City; Orph., Des Moines, 4-10.

CARTMELL and Harris: Orph., Duluth, 4-10.

CARUS, Emma and Randall: Columbia, St. Louis; Temple, Detroit, 12-17.

CASTLES, The: Victoria, N.Y.C.; Orph., B'klyn, 5-10.

CATALANO and Dancy: Keith's, Boston, 5-10.

CHADWICK Trio: Columbia, St. Louis, 4-10.

CHANDLER, Anna: Maj., Milwaukee, 4-10.

CHARLES, Four: Bushwick, B'klyn.

CINNEBERT'S Manikins: Forsythe, Atlanta; Keith's, Louisville, 5-10; Grand, Evansville, 12-14; Lyric, Richmond, 15-17.

CHICK and Chickie: Keith's, Phila., 5-10; Keith's, Wash., 12-17.

CHIP and Marble: Temple, Rochester; Garrick, Wilmington, 5-10; Keith's, Phila., 12-17.

CHRISTENSEN and Lindstrom: Maryland, Balto., 5-10; Hipp., Pittsburgh, 12-17.

CHUNG Hwa Four: Temple, Rochester; Garrick, Wilmington, 5-10.

CLARK and Hamilton: Pekin, N.Y.C.

CLARK and McCullough: Maj., Milwaukee; Columbia, St. Louis, 5-10.

CLARK and Verdi: Orph., Omaha; Orph., Des Moines, 4-10.

CLIFF, Laddie, Mgr.: Columbia, St. Louis, 4-10.

CLINTONS, Novelty: Keith's, Phila., 5-10; Keith's, Wash., 12-17.

COAKLEY, Keane and Johnson: Colonial, Erie.

COGHLAN, Gertrude, Co.: Orph., Boston, 27-30; Sherman Grand, Calgary, Oct. 1-3.

COLE and Denahy: Temple, Detroit, 28-30; Orph., Des Moines, Oct. 1-3; Orph., Kansas City, 4-10.

COLLINS and Hart: Keith's, Phila., 5-10; Keith's, Wash., 12-17.

COLLINS, Lottie: Royal, N.Y.C., 5-10.

COLLINS, Raymond: Orph., Jacksonville; Victoria, Charleston, 5-7; Bijou, Savannah, 8-10; Grand, Evansville, 12-14; Lyric, Richmond, 15-17.

"COLONIAL Days": Keith's, Toledo; Keith's, Columbus, 5-10.

COMFORT and King: Keith's, Louisville, 5-10.

CONLIN and Steele: Temple, Detroit; Temple, Rochester, 5-10; Keith's, Prov., 12-17.

CONLIN, Ray: Orph., St. Paul; Orph., Duluth, 4-10.

CONNELLY and Webb: Prospect, B'klyn; Keith's, Phila., 5-10; Orph., Brooklyn, 12-17.

CONNELLY, Jane, Co.: Keith's, Phila., 5-10; Keith's, Wash., 12-17.

CONNELLY Sisters: Orph., New Orleans.

CONROY and Lemaire: Victoria, N.Y.C.

CONROY and Murphy: Keith's, Louisville, 5-10; Grand, Pittsburgh, 12-17.

CONSUL and Betty: Dominion, Ottawa; Orph., Montreal, 5-10.
COOK, Joe: Victoria, N.Y.C.; Shea's, Buffalo, 12-17.
COOPER, Harry: Alhambra, N. Y.C.; Keith's, Cinti., 12-17.
COOPER, Joe and Law: Orph., 'Frisco, 4-10.
CORBETT, Sheppard and Donovan: Orph., Minneapolis; Orph., Duluth, 4-10.
CORELLI and Gillette: Dominion, Ottawa; Prospect, B'klyn, 6-10; Royal, N.Y.C., 12-17.
CORIO and Dinus: Shea's, Toronto; Keith's, Phila., 5-10.
CORRADINI'S Animals: Maj., Milwaukee.
COURTNEY Sisters: Victoria, N.Y.C.
COWBOY Minstrels: Bushwick, B'klyn; Royal, N.Y.C., 5-10; Maryland, Balto., 12-17.
COX, Hazel: Keith's, Wash., 5-10.
CRAIG and Williams: Keith's, Prov.
CRANE, Mr. and Mrs. Douglas: Orph., Memphis; Orph., New Orleans, 4-10.
CREIGHTON, B., Co.: Temple, Detroit, 5-10; Temple, Rochester, 12-17.
CRESSY and Dayne: Keith's, Prov.; Colonial, N.Y.C., 5-10; Orph., B'klyn, 12-17.
CRONIN, Morris: Orph., Seattle.
CROWELL, Byrd Frost: Orph., Los Angeles; Spreckles, San Diego, 4-10.
CROUCH and Welch: Prospect, B'klyn; Keith's, Boston, 12-17.
CULLEN, James: Orph., Memphis; Orph., New Orleans, 4-10.
CUMMINGS and Gladdings: Grand, Pittsburgh, 5-10; Keith's, Cinti., 12-17.
CURTIS, Julia: Hipp., Cleveland; Keith's, Columbus, 5-10; Keith's, Toledo, 12-17.
CURRON Sisters: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
DAINTY English Trio: Keith's, Columbus, 5-10; Keith's, Toledo, 12-17.
DALY, Arnold: Yosemite, Stockton, 29, 30; Orph., San Jose, Oct. 1-3; Orph., Los Angeles, 4-10.
DALY, Vinie: Columbia St. Louis, 4-10.
DARE Brothers: Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
"DARING, Prince": Grand, Pittsburgh.
DARRELL, Emily, and Charley Conway: Prospect, B'klyn.
DAVIS, Josephine: Temple, Detroit, 5-10; Temple, Rochester, 12-17.
DE GARMO, Alice: Prospect, B'klyn.
DE GROSSART, Frances: Orph., St. Paul.
DE HAVEN and Nice: Orph., Des Moines, 4-10.
DE HAVEN, Mr. and Mrs.: Colonial, N.Y.C., 5-10; Orph., B'klyn, 12-17.
DEIRO: Bushwick, B'klyn, 5-10; Victoria, N.Y.C., 12-17.
DE LA ROSE: Orph., Sioux City; Orph., Lincoln, 4-10.
DE LEON and Davies: Orph., Lincoln.
DE MAR, Grace: Shea's, Buffalo, 12-17.
DE MICHELLE Brothers: Temple, Rochester; Shea's, Buffalo, 12-17.
DE PAGE Opera Co.: Keith's, Boston.
DERKINS'S Dogs: Orph., Birmingham; Forsythe, Atlanta, 5-10; Bijou, Savannah, 12-14; Victoria, Charleston, 15-17.
DE SERRIS, Henriette: Palace, Chgo.; Orph., Montreal, 12-17.
DE Vine and Williams: Keith's, Cinti.; Keith's, Indianapolis, 5-10; Keith's, Columbus, 12-17.
DE VOY, Emmet: Orph., B'klyn.
DIAMOND and Brennan: Maryland, Balto., 5-10; Victoria, N.Y.C., 12-17.
DIAMOND, Blue: Orph., Winnipeg.
DICKINSON, Rube: Orph., Seattle.
DINEHART, Allen, Co.: Bushwick, B'klyn; Maryland, Balto., 5-10.
DIVINOFF, Ida: Orph., Seattle.
DIXEY, Henry E.: Colonial, N.Y.C., 5-10.
DOCKSTADER, Lew: Keith's, Louisville, 5-10; Keith's, Phila., 12-17.
DOHERTYS, The: Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
DOOLEY and Rugel: Temple, Rochester; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.
DOOLEY and Sayles: Orph., B'klyn; Colonial, N.Y.C., 5-10.
DOOLEY, Ray, Trio: Victoria, N.Y.C., 12-17.
DORR, Marie: Keith's, Phila.; Keith's, Boston, 5-10; Keith's, Prov., 12-17.
DUFFET, Bruce, Co.: Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
DUFFY and Lorense: Orph., Salt Lake City; Orph., Denver, 4-10.
DUNFEE, Josephine: Orph., Salt Lake City, 4-10.
DUNMORE, Eveleen: Orph., B'klyn.
DUPREE and Dunree: Columbia, St. Louis; Orph., Memphis, 4-10.
DUPREE, Minnie, Co.: Prospect, B'klyn, 5-10; Keith's, Prov., 12-17.
DURKIN, Kathryn: Orph., Oakland, 4-10.
DU VON Sisters: Victoria, N.Y.C.
EDISON, Robert, Co.: Palace, N.Y.C.
"EDGE of the World": Alhambra, N.Y.C.
EDWARDS'S Gus, New Song Revue: Palace, N.Y.C.
ELINORE and Williams: Orph., Memphis; Orph., New Orleans, 4-10.
EL RAY Sisters: Orph., Omaha; Orph., Minneapolis, 4-10.
EMMETT, Mr. and Mrs. Hugh: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3; Orph., Jacksonville, 5-10; Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
ENRICO: Bijou, Savannah, 28-30; Victoria, Charleston, Oct. 1-3; Orph., Jacksonville, 5-10.
ENTERTAINERS, Four: Shubert's, Utica, N. Y., 12-17.
ERNIE and Ernie: Orph., Kansas City; Orph., Des Moines, 4-10.
EUGENE Trio: Orph., Duluth; Orph., Minneapolis, 4-10.
EVERETT'S Hippodrome: Orph., New Orleans.
FARRELL, Edward, and Co.: Maryland, Balto.; Penn, Phila., 5-10; Dockstader, Wilmington, 12-15.
FAYE, Two Coleys and Fay: Palace, N.Y.C.
FENTON, Marie: Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3.
FIELDS, W. C.: Palace, N.Y.C., 5-10.
FINN and Finn: Orph., Oakland; Orph., Sacramento, 5, 6; Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10.
"FISHING": Lyric, Richmond, 28-30.
FITZGIBBON, Bert: Palace, Chgo.; Keith's, Columbus, 5-10; Grand, Syracuse, 12-17.
FITZGIBBON, Marie: Dominion, Ottawa, Can., Orph., Montreal, 5-10; Temple, Hamilton, 12-17.
"FIXING the Furnace": Grand, Syracuse, 5-10; Hipp., Cleveland, 12-17.
FLANAGAN and Edwards: Shea's, Buffalo; Shea's, Toronto, Can., 5-10; Temple, Detroit, 12-17.
FLORO, Prince: Lyric, Richmond, 28-30; Colonial, Norfolk, Oct. 1-3; Hipp., Cleveland, 5-10.
FORD and Allison: Shea's, Toronto, 5-10.
FORD and Hewitt: Shea's, Buffalo; Keith's, Boston, 12-17.
FORD, Bertie: Orph., Omaha.
FORD, Max and Mabel: Bushwick, B'klyn; Royal, N.Y.C., 5-10; Grand, Syracuse, 12-17.
FOSTER and Ball Co.: Colonial, N.Y.C., 12-17.
FOSTER, Bill: Orph., Birmingham, 12-17.
FOX and Dolly: Shea's, Toronto.
FOY, Eddie, and Family: Orph., B'klyn; Keith's, Wash., 5-10.
FRANKLIN, Irene: Orph., Harrisburg, 5-10.
FRASQUITA, Mlle.: Temple, Detroit, 12-17.
FRENCH and Ely: Orph., B'klyn; Royal, N.Y.C., 5-10.
FRIGANZA, Trixie: Orph., Sioux City; Orph., Omaha, 4-10.
FROHINI: Colonial, Erie, 5-10.
GALLAGHER and Carlin: Shea's, Toronto; Royal, N.Y.C., 5-10.
GALLOWAY, Louise, Co.: Keith's, Indianapolis, 5-10; Keith's, Louisville, 12-17.
GARDINER Trio: Orph., Sioux City; Orph., Minneapolis, 4-10.
GARDNER, Jack: Bushwick, B'klyn.
GAUDSMITHS, The: Keith's, Boston; Palace, N.Y.C., 5-10; Maryland, Balto., 12-17.
GEIGER, John: Orph., Kansas City, 4-10.
GEORGE, Edwin: Keith's, Phila.; Prospect, B'klyn, 5-10; Orph., B'klyn, 12-17.
GILBERT, L. Wolfe: Victoria, N.Y.C.
GILLINGWATER, Claude: Orph., 'Frisco, 4-10.
GIRL from Milwaukee: Keith's, Boston.
GOLDEN, Claude: Orph., Seattle, 4-10.
GOLDENBERG, R. L.: Maryland, Balto., 5-10.
GORDONE, Bobbie: Temple, Rochester.
GORDON and Rice: Keith's, Prov., 12-17.
GORDON, Kitty, Co.: Palace, N.Y.C.
GORMLEY and Caffery: Orph., Salt Lake City; Orph., Denver, 4-10.
GOULD and Ashlyn: Keith's, Cinti., 5-10; Keith's, Louisville, 12-17.
GRANGE, Irene: Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
GRANT and Hoag: Yosemite, Stockton, 29, 30; Orph., San Jose, Oct. 1-3.
GRAPEWIN, Chas., and Co.: Grand, Syracuse; Hipp., Cleveland, 5-10; Grand, Pittsburgh, 12-17.
GRAZERS, The: Orph., Oakland, 4-10.
GRAY, Bunny: Victoria, N.Y.C., 5-10.
"GREEN Beetle, The": Orph., New Orleans.
GRIFF and Dietrich: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3.
HALE, Willis, and Brother: Poli's, Scranton, 5-10.
HALL, Billy Sweet: Orph., St. Paul; Orph., Winnipeg, 4-10.
HALPERIN, Nan: Royal, N.Y.C., 5-10.
HAMILTON and Barnes: Garrick, Wilmington, 12-17.
HANS Linne Girls: Orph., Denver; Orph., Lincoln, 4-10.
HARCOURT, Daisy: Victoria, N.Y.C.
HARRIS and Mayson: Bushwick, B'klyn, 5-10.
HART, Marie and Billy: Orph., Salt Lake City; Orph., Denver, 4-10.
HARTMAN and Vereday: Hipp., Cleveland; Keith's, Cinti., 5-10; Keith's, Toledo, 12-17.
HAVEL-O'Brien Co.: Yosemite, Stockton, 29, 30; Orph., San Jose, Oct. 1-3; Orph., 'Frisco, 4-10.
HAVEMAN'S Animals: Victoria, N.Y.C., Sept. 13—indef.
HAVILAND and Thornton: Bushwick, B'klyn, 5-10.
HAWTHORNE and Inglis: Prospect, B'klyn, 5-10; Bushwick, B'klyn, 12-17.
HAYES, Ed., Co.: Orph., Lincoln; Orph., Kansas City, 4-10.
HAYWARD-Stafford Co.: Spreckles, San Diego; Orph., Salt Lake City, 4-10; Orph., Denver, 12-18.
HEATH and Millership: Grand, Pittsburgh; Grand, Syracuse, 5-10; Hipp., Cleveland, 12-17.
HENDLER, Hirschel: Forsythe, Atlanta, 5-10.
HENDRICKS, Ben, Co.: Dominion, Ottawa.
HENNINGS, J., and W.: Maj., Milwaukee; Hipp., Cleveland, 5-10; Columbia, Grand Rapids, 12-17.
HENRYS, Flying: Orph., Montreal, 12-17.
HERMAN and Lee: Orph., Montreal, Can., 5-10.
HESS Sisters: Orph., Salt Lake City; Orph., Denver, 4-10.
HICKEY Brothers, Three: Orph., Los Angeles; Spreckles, San Diego, 4-10.
HIGGINS, John: Orph., Salt Lake City, 4-10.
HILL and Whittaker: Orph., New Orleans.
HINES and Fox: Orph., Los Angeles; Spreckles, San Diego, 4-10.
HOBY and Lee: Colonial, Erie; Victoria, N.Y.C., 5-10.
HOFFMAN, Gertrude: Orph., St. Paul; Orph., Winnipeg, 4-10.
HOFFMAN, Lou: Colonial, Norfolk; Victoria, Charleston, 12-14; Bijou, Savannah, 15-17.
HOLMAN, Harry, Co.: Orph., South Bend, 27-30; Avenue, Chgo., Oct. 1-4; New Grand, Evansville, 5-7; Varieties, Terre Haute, Ind., 8-11; Grand, St. Louis, 12-18.
HOPKINS and Hammond: Victoria, N.Y.C., 5-10.
HOPKINS Sisters: Columbia, Grand Rapids; Keith's, Toledo, 5-10; Keith's, Columbus, 12-17.
HORRLIK Family: Columbia, St. Louis.
HOUDINI, Harry: Alhambra, N.Y.C., 5-10; Orph., B'klyn, 12-17.
HOWARD and McGrane: Orph., Birmingham, 5-10; Forsythe, Atlanta, 12-17.
HOWARD and Simon: Temple, Detroit, 5-10; Temple, Rochester, 12-17.
HOWARD, Charles, Co.: Orph., Minneapolis; Orph., Duluth, 4-10.
HOWARD, Great: Keith's, Indianapolis; Keith's, Louisville, 5-10; Keith's, Cinti., 12-17.
HUGHES, Mrs.: Colonial, N.Y.C.
HUNTING and Francis: Orph., Winnipeg; Sherman Grand, Calgary, 4-6; Orph., Regina, 7-10.
HUNTING, Low and Mollie: Columbia, Grand Rapids, 5-10; Temple, Detroit, 12-17.
HUSSARS, Nine White: Colonial, N.Y.C.; Royal, N.Y.C.; Keith's, Wash., 5-10.
HYMACK: Alhambra, N.Y.C.; Keith's, Boston, 5-10; Keith's, Prov., 12-17.
IMHOFF, Conn and Corsene: Orph., Kansas City; Orph., Sioux City, 4-10.
IOLEEN Sisters: Shea's, Toronto, 5-10.
ISHIMEI: Orph., 'Frisco; Orph., Sacramento, 5, 6; Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10.
JACK and Foris: Orph., St. Paul, 4-10.
JACKSON, Joe: Temple, Detroit; Keith's, 5-10; Keith's, Wash., 12-17.
JAMES, Walter: Keith's, Prov.
JARROW: Maj., Chgo.; Columbia, St. Louis, 4-10.
JARVIS and Harrison: Columbia, Grand Rapids; Keith's, Toledo, 5-10; Grand, Pittsburgh, 12-17.
JOHNSON and Wells: Dominion, Ottawa; Orph., Montreal, 5-10.
JOHNSON, Johnny, Co.: Orph., Minneapolis; Orph., St. Paul, 4-10.
JONES and Sylvester: Orph., Salt Lake City, 4-10.
JULIET: Grand, Syracuse; Hipp., Cleveland, 5-10; Columbia, Grand Rapids, 12-17.
KAISER'S Terriers: Prospect, B'klyn.
KAJIYAMA: Orph., Memphis; Orph., New Orleans, 4-10.
KALICH, Bertha, Co.: Orph., Denver.
KALMER and Brown: Orph., Seattle.
KARNI: Victoria, N.Y.C.

ROBERT T. HAINES
And His Associate Players, Presenting
"THE MAN IN THE DARK"
Direction M. S. BENTHAM

VALERIE BERGERE
AND HER COMPANY
In Dramatic Playlets

CLAIRE
ROCHESTER
Headlining in Vaudeville

CECILIA WRIGHT
Direction United Booking Offices

NAT M. WILLS
THE HAPPY TRAMP
Keith and Orpheum Time — Direction M. S. BENTHAM

JAMES ELEANOR
McCORMACK & IRVING
"BETWEEN DECKS"
By THOMAS J. GRAY
Direction EDWARD S. KELLER

WINONA WINTER
"THE CHEER UP GIRL"
The Season's Daintiest Hit
DIRECTION ALF. T. WILTON

RAY SAMUELS
The Blue Streak of Vaudeville
Booked Solid United Time

VAUDEVILLE'S MOST BEAUTIFUL POSING ACT
Mme. HENRIETTE DE SERRIS
AND A COMPANY OF 12 ARTISTS
DIRECTION FRANK EVANS, Inc.

BELLE BAKER
"The Bernhardt of Song"
IN VAUDEVILLE — Direction Edward S. Keller

ARTHUR GRACE
McWATTERS and TYSON
IN THEIR 1914 REVUE
Direction . . . . M. S. BENTHAM

FRANK FOGARTY
The Dublin Minstrel
Direction Albert Sutherland

The World's Greatest Artists

The Sensational Twin Brothers

CHARLES and HENRY RIGOLETTO

In Their Astonishing Display of Versatility

At the Palace Theatre (N. Y.) Next Week

KAUFMAN Brothers: Orph., Sioux City, Ia., 4-10.
KEENAN, Frank, Co.: Maj., Chgo.
KELLY and Galvin: Orph., Harrisburg; Shubert's, Utica, 5-10.
KELLY and Wesley: Royal, N. Y. C.
KELLY, Harry, and Lee Harrison: Royal, N.Y.C.
KELLY, Walter: Grand, Syracuse; Hipp., Cleveland, 5-10; Grand, Pittsburgh, 12-17.
KEENE and Wayne: Keith's, Prov., 5-10.
KENNY, Joe: Victoria, N.Y.C., 4-10.
KENT, Annie: Orph., Memphis, 4-10.
KINGSTON and Ebner: Temple, Detroit; Temple, Rochester, 5-10.
KIRK and Fogarty: Columbia, St. Louis; Orph., Memphis, 4-10.
KLUTING'S Animals: Colonial, Erie; Keith's, Phila., 5-10.
KORNAU, Fred: Orph., Des Moines; Orph., St. Paul, 4-10.
KRAMER and Morton: Orph., Lincoln; Orph., Kansas City, 4-10.
KRAMER and Patterson: Orph., Oakland; Orph., Sacramento, 5, 6; Yosemite, Stockton, 7, 8; Orph., San Jose, 9, 10.
KRAMER, The: Temple, Rochester, 5-10; Maryland, Balto., 12-17.
KREMKA Brothers: Keith's, Boston; Temple, Detroit, 5-10; Temple, Rochester, 12-17.
KRONOLD, Hans: Orph., Oakland, 4-10.
KUMMER, Claire: Keith's, Prov., 5-10.
LADY Sen Mei: Orph., Jacksonville; Orph., Denver, 4-10.
LA FRANCE and Bruce: Bijou, Savannah, 5-7; Victoria, Charleston, 8-10; Orph., Birmingham, 12-17.
LAI Mon Kim: Orph., Kansas City; Orph., Omaha, 4-10.
LA KREMOLINA and Four Darras Brothers: Temple, Rochester, 5-10.
LAMBERT and Ball: Orph., Montreal, 5-10.
LAMBERTI: Maryland, Balto., 5-10; Keith's, Phila., 12-17.
LA MONT, Bert, and His Cowboys: Bushwick, B'klyn.
LANE and O'Donnell: Keith's, Cin'ti.; Keith's, Indianapolis, 5-10; Keith's, Louisville, 12-17.
LANGDONS, The: Royal, N.Y.C.; Prospect, B'klyn, 5-10; Bushwick, B'klyn, 12-17.
LARGAY and Snee: Orph., Birmingham.
LARRY'S New Act: Orph., Harrisburg; Shubert's, Utica, 5-10.
LA TOY Brothers: Royal, N.Y.C., 5-10; Keith's, Phila., 12-17.
LAUDER Pictures: Keith's, Wash.; Keith's, Phila., 5-10.
"LAWN Party": Keith's, Columbus; Grand, Pittsburgh, 5-10; Orph., Birmingham, 12-17.
LAWRENCE and Hurl Falls: Keith's, Prov., 5-10.
LEAN, Cecil and Mayfield: Shea's, Toronto.
LEE and Cranston: Grand, Syracuse, 5-10.
LE HORN and Dupree: Orph., Birmingham, 5-10.
LEIGHTONS, Three: Maryland, Balto.; Columbia, Grand Rapids, 5-10; Keith's, Toledo, 12-17.
LEITZEL and Jeanette: Maj., Milwaukee.
LELANDS, The: Royal, N.Y.C.
LEON, Daisy: Bushwick, B'klyn.
LEONARD and Russell: Columbia, St. Louis.
LES JUNDTS: Orph., Montreal; Dominion, Ottawa, 5-10.
LESLIE, Bert, Co.: Victoria, N.Y.C.
LESTER, Harry B.: Alhambra, N.Y.C., 5-10.
LEVERING Co.: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3; Keith's, Boston, 5-10.
LEVY, Burt: Columbia, Grand Rapids, 5-10; Keith's, Toledo, 12-17.
LEWIS and Russell: Orph., Sioux City, 4-10.
LEWIS, Harry: Orph., Denver; Orph., Lincoln, 4-10.
LEWIS, Lee: Victoria, N.Y.C., 12-17.
LIBBY and Barton: Orph., Duluth; Orph., Winnipeg, 4-10.
LIBONATI: Colonial, Norfolk, 13-14; Lyric, Richmond, 15-17.
LIPPINSKY'S Dogs: Keith's, Phila., 12-17.
LLOYD: Poli's, Scranton, 12-17.
LOCKETT and Waldron: Orph., Seattle, 4-10.
"LONESOME Ladies": Royal, N.Y.C., 12-17.
LORRIMONDS: Orph., Omaha, 4-10.
"LOVE in the Suburbs": Keith's, Boston.
LOYAL, Bevis, Co.: Royal, N.Y.C.; Keith's, Prov., 5-10; Bushwick, B'klyn, 12-17.
LUCCA, Luciano: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3.
LUCIER, Lawton, Co.: Orph., Des Moines; Columbia, St. Louis, 4-10.
LYDELL, Rogers and Lydell: Orph., Seattle, 4-10.
LYONS and Yosco: Bushwick, B'klyn; Orph., B'klyn, 5-10; Colonial, N.Y.C., 12-17.
LYRES, Three: Shea's, Toronto; Keith's, Phila., 5-10; Hipp., Cleveland, 12-17.
MA BELLE and Ballet: Bushwick, B'klyn; Maryland, Balto., 5-10; Keith's, Phila., 12-17.
MACK and Orth: Orph., 'Frisco, 27-Oct. 10; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.
MACK and Walker: Orph., 'Frisco.
MACK, Charles, Co.: Keith's, Boston, 12-17.
MADDENS, The: Alhambra, N.Y.C., 5-10; Bushwick, B'klyn, 12-17.
MAGRI, Count and Baron: Victoria, N.Y.C.
MAKING the Movies: Poli's, Scranton, 5-10.
MARCANTONI Trio: Temple, Detroit, 12-17.
MARCONI Brothers: Forsythe, Atlanta, 5-10; Orph., Birmingham, 12-17.
MARIE, Dainty: Orph., B'klyn, 5-10; Alhambra, N.Y.C., 12-17.
MARLO and Duffy: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3; Orph., Jacksonville, 5-10; Forsythe, Atlanta, 12-17.
MARTIN, H. B.: Orph., Duluth, 4-10.
MARTINS, Flying: Prospect, B'klyn, 5-10.
MATINEE Girls: Orph., Los Angeles; Sprockles, San Diego, 4-10.
MAXINE Brothers and Bobby: Alhambra, N.Y.C.; Keith's, Wash., 5-10; Colonial, N.Y.C., 12-17.
McCORMACK and Irving: Keith's, Columbus, 5-10; Keith's, Toledo, 12-17.
McCONNELL and Simpson: Orph., Memphis; Orph., New Orleans, 4-10.
McDERMOTT, Billy: Temple, Hamilton, Can., 5-10; Keith's, Toledo, 12-17.
McDEVITT, Kelly and Lucey: Colonial, N.Y.C.; Keith's, Phila., 12-17.
McDONOUGH, Ethel: Royal, N.Y.C.
McGINN, Francis, Co.: Orph., Los Angeles, 27-Oct. 10.
McGOODS, Charles, Co.: Orph., Los Angeles; Sprockles, San Diego, 4-10.
McKAY and Ardine: Orph., New Orleans.
McLEANS, Australian: Palace, N.Y.C.
McMILLAN and Carson: Keith's, Prov.; Alhambra, N.Y.C., 5-10; Orph., B'klyn, 12-17.
McMAHON-Diamond Co.: Orph., Montreal, 12-17.
McNALLYS, Four: Orph., Jacksonville.
McRAY and Clegg: Maj., Milwaukee; Columbia, St. Louis, 4-10.
MELVILLE and Higgins: Keith's, Phila.
MELVINS, Three: Hudson, Union Hill, 12-17.
MERCEDES: Palace, Chgo.; Columbia, St. Louis, 4-10.
MERLE'S Cockatoos: Orph., Birmingham, 12-17.
MERRILL and Otto: Orph., Los Angeles, 27-Oct. 10.
METROPOLITAN Trio: Victoria, N.Y.C.
METTETTIS, Five: Orph., Tulsa, 4-10.
MEYARO'S Trio: Maryland, Balto.; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.
MILLER and Lyles: Orph., Salt Lake City, 4-10.
MILLER and Vincent: Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3; Imperial, Vancouver, 11-14.
MILLER, De Voy and Prince: Bijou, Savannah, 5-7; Victoria, Charleston, 8-10; Orph., Jacksonville, 12-17.
MILTON and De Long Sisters: Orph., Harrisburg; Orph., Harrisburg, 5-10; Maryland, Balto., 12-17.
MONETA Five; Temple, Detroit, 5-10; Temple, Rochester, 12-17.
MONTGOMERY, Marshall: Orph., Birmingham; Maryland, Balto., 5-10; Victoria, N.Y.C., 12-17.
MONTY and Dot: Dominion, Ottawa, 12-17.
MOORE and Littlefield: Orph., Seattle, 4-10.
MOORE and Yates: Orph., B'klyn, 5-10; Keith's, Boston, 12-17.
MORAN and Wiser: Maryland, Balto., 5-10; Royal, N.Y.C., 12-17.
MORELAND: Victoria, N.Y.C., 5-10.
MORIN Sisters: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3; Orph., Jacksonville, 5-10.
MORRIS, Elida: Orph., Duluth; Orph., Minneapolis, 4-10.
MORRIS, Nina, Co.: Keith's, Toledo.
MORTON and Austin: Prospect, B'klyn; Alhambra, N.Y.C., 5-10; Colonial, N.Y.C., 12-17.
MORTON and Glass: Colonial, N.Y.C., 27-Oct. 10; Bushwick, B'klyn, 12-17.
MORTON, Mr.: Columbia, Grand Rapids; Temple, Detroit, 5-10; Temple, Rochester, 12-17.
MORTON, Nan and Kitty: Bushwick, B'klyn, 5-17.
MOSARTS, The: Orph., Denver; Orph., Lincoln, 4-10.
MURTHER, Dorothy: Maryland, Balto., 12-17.
MULLEN and Coogan: Keith's, Prov., 5-10.
MULLEN and Coogan: Orph., Montreal.
MULLER and Stanley: Maryland, Balto., 5-10.
MURPHY, Chauncey, Co.: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3; Poli's, Scranton, 12-17.
MURPHY, Mr. and Mrs.: Victoria, N.Y.C., 5-10.
MYSTIC Bird: Poli's, Springfield, 28-30; Poli's, New Haven, Oct. 1-3; Orph., Harrisburg, 12-17.
NANA: Victoria, Charleston, 28-30; Bijou, Savannah, Oct. 1-3; Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
NASH, Julia, and Co.: Keith's, Columbus, 12-17.
NATALIE and Ferrari: Sprockles, San Diego; Orph., Salt Lake City, 4-10.
NEHER and Kappel: Forsythe, Atlanta.
NEPTUNE'S Garden: Orph., Kansas City, 4-10.
NEVINS and Erwood: Maj., Chgo.; Maj., Milwaukee, 5-10.
NEWELL and Most: Victoria, Charleston, 5-7; Bijou, Savannah, 8-10.
NIBLO'S Birds: Victoria, N.Y.C.
NICHOLS, Nellie V.: Temple, Detroit; Temple, Rochester, 5-10; Orph., Montreal, 12-17.
NICK'S Skating Girls: Shea's, Buffalo, 12-17.
NILE Grace Dunbar: Keith's, Louisville, 5-10.

JACK WILSON
AND
FRANKLIN BATIE
In an Impromptu Review

ROSHANARA
Indian and Classic Dances
Address care Thomas Cook, Ludgate Circus, London, England

DOROTHY HUNTER
AND
JACK McENNESS
IN MODERN DANCES
Now at BRAWNER, ATOP THE STRAND

CARMELITA FERRER
The famous Spanish dancer and Queen of the Castinets
EUROPE'S FAVORITE
Direction of M. S. Bentham

M. S. BENTHAM PRESENTS
THE MAGLEYS
SPECIALTY DANCERS
In an Original Dance Review

CECIL LEAN
Assisted by
CLEO MAYFIELD
Direction M. S. BENTHAM

MABEL FRENYEAR
FEATURED
in Wm. A. Brady's Princess Theatre Success
IT CAN BE DONE

RENA SANTOS
The Girl with the Big Voice

ERNEST ANDERSON and MARJORIE BURT
In Vaudeville for the Season
Booked Solid
Direction Jos. M. Schenck

NORCROSS and Holdsworth: Maryland, Balto.; Orph., Birmingham, 5-10; Bijou, Savannah, 12-14; Victoria, Charleston, 15-17.
NORTH, Frank, Co.: Orph., Seattle.
NORTON and Nicholson: Victoria, N.Y.C.
NOSSER, Musical: Maj., Watertoo, 27-30.
OAKLAND, Sisters: Forsythe, Atlanta, 12-17.
OAKLAND, Will, Co.: Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3.
ODIVA and Seals: Orph., Des Moines; Temple, Detroit, 5-10; Temple, Rochester, 12-17.
OFFIE Lady, The: Orph., Salt Lake City.
OLYMPIC Trio: Dominion, Ottawa, 12-17.
O'MEERS, Josie: Colonial, Erie.
O'NEIL, Doc: Temple, Hamilton, Can.
OTTO, Elizabeth: Orph., Montreal; Dominion, Ottawa, 5-10.
PALLENBERG'S Bears: Orph., Lincoln; Orph., Omaha, 4-10.
PANTZER Duo: Keith's, Cinti.
PARILLA and Frabito: Forsythe, Atlanta; Hipp., Cleveland, 5-10.
PARSHLEYS, The: Colonial, Erie.
PATRICOLA, Angelo: Temple, Detroit; Temple, Rochester, 5-10; Grand, Pittsburgh, 12-17.
PEAK'S Educated Blockheads: Temple, Hamilton.
"PERIN Mystery": Shea's, Buffalo; Shea's, Toronto, Can., 5-10.
PEPPINO: Garrick, Wilmington, 5-10.
PERKIN Mysteries: Temple, Detroit, 12-17.
PERKINOFF and Rose: Grand, Syracuse; Keith's, Indianapolis, 12-17.
PIATROV and Glaser: Orph., Sioux City; Orph., Minneapolis, 4-10.
PIERLOT and Scheideld: Orph., Harrisburg, 5-10.
PIETRO: Orph., B'klyn.
POLLOCKS, Million, Co.: Keith's, Toledo, 5-10.
PORTER and Sullivan: Orph., Jacksonville, 5-10; Colonial, Norfolk, 12-14; Lyric, Richmond, 15-17.
POTTS, Ernie, Co.: Orph., Winnipeg; Sherman Grand, Calgary, 4-6; Orph., Regina, 7-10.
PRIMROSE Four: Orph., Montreal, 12-17.
PRINCE, Arthur: Orph., B'klyn, 5-10.
PRUITT, Bill: Temple, Detroit; Temple, Rochester, 5-10; Temple, Hamilton, 12-17.
PUCK, H. and E.: Poli's, Scranton, 5-10; Poli's, New Haven, 12-17.
RAJAH, Princess: Palace, Chgo.; Maj., Milwaukee, 4-10.
RANDALL, Ray, Co.: Poli's, New Haven, 28-30; Poli's, Springfield, Oct. 1-3.
RANDALLS, The: Orph., Memphis, 4-10.
RAVENSCROFT, Charlotte: Shea's, Buffalo; Shea's, Toronto, Can., 5-10.
RAY, John and Emma: Columbia, Grand Rapids, 5-10.
RAYMOND and Bain: Palace, Chgo.; Keith's, Indianapolis, 12-17.
RAYMOND and Caverly: Keith's, Indianapolis, 5-10.
RAYMONDE: Forsythe, Atlanta, 5-10.
RAYNO'S Dogs: Temple, Detroit; Temple, Rochester, 5-10.
REDFORD and Winchester: Orph., Montreal, 5-10; Dominion, Ottawa, 12-17.
"REDHEADS, The": Orph., Omaha; Orph., Sioux City, 4-10.
REISNER and Gores: Yosemite, Stockton, 29-30; Orph., San Jose, Oct. 1-3; Orph., Los Angeles, 4-10.
REMPLE, B. and H., Co.: Shubert's, Utica; Maryland, Balto., 5-10.
RENELO and Sister: Keith's, Phila.
RICE, Sully and Scott: Temple, Hamilton; Columbia, Grand Rapids, 5-10; Temple, Detroit, 12-17.
RICHARDS, Chris: Keith's, Boston, 5-10; Keith's, Phila., 12-17.
RIGGS and Witchie: Keith's, Prov.; Sherman Grand, Calgary, 4-6; Orph., Regina, 7-10.
RIGOLETTE Twins: Royal, N.Y.C.; Palace, N.Y.C., 5-10.
RING, Blanche: Hipp., Cleveland; Shea's, Buffalo, 5-10; Shea's, Toronto, 12-17.
ROACH and McCurdy: Grand, Syracuse; Orph., Montreal, 12-17.
ROBERTS, Little Lord: Orph., Jacksonville, 5-10.
ROCHESTER, Claire: Keith's, Boston, 12-17.
RORDERS, Four: Keith's, Phila.; Maryland, Balto., 5-10; Grand, Pittsburgh, 12-17.
ROBIM'S Athletic Girls: Orph., Birmingham.
ROGERS, Flying: Victoria, N.Y.C.
ROGERS, Will: Orph., Salt Lake City; Orph., Denver, 4-10.
ROONEY and Bent: Bushwick, B'klyn; Victoria, N.Y.C., 5-10.
ROYE, Ruth: Colonial, N.Y.C.; Palace, N.Y.C., 5-10; Orph., B'klyn, 12-17.
RUSSAK, Bob, Harmonist: Victoria, N.Y.C.
RYAN and Lee: Forsythe, Atlanta; Keith's, Columbus, 5-10; Keith's, Indianapolis, 12-17.
RYAN and Tierney: Orph., B'klyn; Colonial, N.Y.C., 5-10; Prospect, B'klyn, 12-17.
SALON Singers: Forsythe, Atlanta; Lyric, Richmond, 5-7; Colonial, Norfolk, 5-10; Victoria, N.Y.C., 12-17.
SALVAGGIS, Two: Orph., Seattle.
SAMUELS, Ray: Bushwick, B'klyn; Grand, Syracuse, 5-10; Hipp., Cleveland, 12-17.
SANTLEY and Norton: Orph., Des Moines; Orph., St. Paul, 4-10.
SANCHO, Capt. Lewis: Victoria, N.Y.C., 5-10.
SAWTER, Joan: Palace, N.Y.C., 5-10.
SCENES from Grand Opera: Keith's, Cinti; Hipp., Cleveland, 5-10.
SCHAFFER, Sylvester: Colonial, N.Y.C.; Bushwick, B'klyn, 5-10.
SCHICHTL'S Marionettes: Orph., Duluth.
SCHINDLER, George: Keith's, Prov., 12-17.
SCHOOLER and Dickinson: Orph., Birmingham; Orph., Jacksonville, 12-17.
"SCHOOL Playground": Alhambra, N.Y.C., 5-10.
SCHRODER and Dickenson: Bijou, Savannah, 5-7; Victoria, Charleston, 5-10.
SEBBACKS, The: Orph., Des Moines; Orph., Kansas City, 4-10.
SEITZ, Herman: Orph., Harrisburg, 5-10.
SEMON, Charles F.: Columbia, St. Louis; Orph., Memphis, 4-10.
SEMONS, Lawrence: Palace, N.Y.C.
"SERGEANT Bashy": Keith's, Cinti.; Keith's, Phila., 12-17.
SEXTETTE, Perfect: Keith's, Phila.; Poli's, Scranton, 5-10; Poli's, New Haven, 12-17.
SHAK, Dancing: Victoria, N.Y.C.
SHARROCKS, The: Columbia, St. Louis.
SHATTUCK, Truly: Keith's, Wash.
SHERMAN and De Forrest: Grand Opera House, Phila., 5-10; Poli's, Conn., 12-17.
SHONE, Hermine, Co.: Orph., 'Frisco; Orph., Oakland, 4-10.
SLEMONS, Fredericka: Orph., Seattle.
SMITH, Cook and Brandon: Forsythe, Atlanta; Orph., Birmingham, 5-10.
SMITH, Irene and Bobby: Keith's, Indianapolis; Keith's, Louisville, 5-10.
SNOWDEN, Elphye: Orph., Winnipeg; Sherman Grand, Calgary, 4-6; Orph., Regina, 7-10.
SOAMAN, Fred: Grand, Pittsburgh; Keith's, Indianapolis, 12-17.
SOCIETY Buds: Orph., Harrisburg; Shubert, Utica, 5-10.
SOLTI Duo: Palace, Chgo.; Maj., Milwaukee, 4-10.
SORCHO, Lewis, Captain: Victoria, N.Y.C., 12-17.
SPISSELL Brothers and Mack: Bijou, Savannah, 28-30; Victoria, Charleston, Oct. 1-3; Orph., Birmingham, 5-10.
"SQUARING Accounts": Temple, Hamilton; Dominion, Ottawa, 5-10.
STANLEY, Aileen: Orph., Denver; Orph., Lincoln, 4-10.
STANLEY, Stan, Trio: Orph., 'Frisco, 27-Oct. 10.
STEINER Trio: Grand, Syracuse, 5-10.
STEPP, Goodrich and King: Prospect, B'klyn, 12-17.
STEVENS, Edwin Co.: Keith's, Cinti.; Temple, Detroit, 5-10; Temple, Rochester, 12-17.
STEWART and Donohue: Forsythe, Atlanta, 5-10.
SUBERS and Keefe: Colonial, Norfolk, 28-30; Lyric, Richmond, Oct. 1-3.
SUTTON, Melntyre and Sutton: Temple, Detroit; Temple, Rochester, 5-10.
TALLY and Mayo: Poli's, Hartford.
TANGO Chief: Orph., Memphis; Orph., New Orleans, 4-10.
TASKER Co., Ann: Orph., Duluth.
TATE'S Fishing: Temple, Hamilton, Can., 5-10; Orph., Montreal, 12-17.
TAYLOR-Farrell Trio: Orph., Montreal; Keith's, Prov., 5-10.
TELEPHONE Tangle: Keith's, Indianapolis, 5-10; Keith's, Louisville, 12-17.
TENDACHOM, Chief: Dominion, Ottawa; Temple, Hamilton, 5-10; Colonial, Erie, 12-17.
THOMAS and Hall: Orph., Lincoln; Orph., Des Moines, 4-10.
THOMPSON, Charles: Keith's, Columbus; Keith's, Cinti., 5-10; Keith's, Indianapolis, 12-17.
THOSE Three Girls: Colonial, Erie, 5-10.
THUMB, Mrs. Gen'l Tom, Co.: Victoria, N.Y.C.
TIMBERG, Herman: Palace, Chgo.; Maj., Milwaukee, 4-10.
TOLLY and Mayo: Poli's, Springfield, 5-10; Poli's, Scranton, 12-17.
TONEY and Norman: Temple, Hamilton; Orph., Harrisburg, 5-10; Poli's, Scranton, 12-17.
TRANSATLANTIC Trio: Orph., Salt Lake City; Orph., Denver, 4-10.
TRASKER, Ann, Co.: Orph., Minneapolis, 4-10.
TRAVATO: Orph., Duluth; Orph., Winnipeg, 4-10.
TRAVILLA Brothers and Seals: Orph., Regina, 27-30; Sherman Grand, Calgary, Oct. 1-3.
TREVITT'S Military Dogs: Garrick, Wilmington, 5-10.
TSUDA, Harry: Orph., 'Frisco; Orph., Oakland, 4-10.
TULLY and Mayo: Poli's, Hartford.
TURNERS, The: Grand, Pittsburgh; Columbia, Grand Rapids, 5-10.
TUSCANO Brothers: Colonial, N.Y.C., 12-17.
TYPES, Three: Orph., Seattle, 4-10.
USHER, Charles and Fannie: Keith's, Columbus; Grand, Pittsburgh, 5-10; Grand, Syracuse, 12-17.
VALVENO and Lamore: Bushwick, B'klyn.
VAN and Schenck: Bushwick, B'klyn; Royal, N.Y.C., 5-10; Keith's, Wash., 12-17.
VAN BERGEN, Martin: Orph., Winnipeg; Sherman Grand, Calgary, 4-6; Orph., Regina, 7-10.
VAN, Billie B., Co.: Temple, Detroit; Temple, Rochester, 5-10.
VAN, Charles and Fannie: Alhambra, N.Y.C.
VANDINOFF and Louise: Lyric, Richmond, 28-30; Colonial, Norfolk, Oct. 1-3; Colonial, N.Y.C., 5-10; Orph., B'klyn, 12-17.
VAN HOVEN: Hipp., Cleveland, 12-17.
VERNON, Hope: Poli's, Scranton, 12-17.
VINTON, Ed. and Buster: Shea's, Toronto; Victoria, N.Y.C., 12-17.
VIOLINSKY: Palace, Chgo., 27-Oct. 10; Orph., Des Moines, 11-18.
VOELKER, Mr. and Mrs., and Co.: Temple, Hamilton.
VOLUNTEERS, The: Grand, Pittsburgh, 5-10.
VON TILZER and Nord: Keith's, Prov.; Prospect, B'klyn, 5-10; Orph., B'klyn, 12-17.
WALDEMAR, Younge and Jacobs: Orph., Los Angeles, 27-Oct. 10.
WALLENSTEIN and Prouby: Keith's, Cinti., 5-10; Keith's, Indianapolis, 12-17.
WALTON, B. and L.: Bijou, Savannah, 12-14; Victoria, Charleston, 15-17.
WARD and Culhane: Orph., Duluth; Orph., Winnipeg, 4-10.
WARD, Belle and Ward: Orph., Lincoln; Orph., Kansas City, 4-10.
WARNER, Genevieve, Co.: Orph., B'klyn; Alhambra, N.Y.C., 5-10.
WEBB and Burns: Grand, Syracuse; Keith's, Prov., 5-10; Keith's, Boston, 12-17.
WEBER and Capitola: Keith's, Wash., 5-10; Orph., B'klyn, 12-17.
WEBER, Charles: Bijou, Savannah, 28-30; Colonial, Norfolk, 5-7; Lyric, Richmond, 8-10.
WEBER, Edward, and De Wolfe Capitola: Alhambra, N.Y.C.
WELCH, Joe: Keith's, Wash.; Palace, N.Y.C., 5-10.
WELLS and Bundy: Orph., Denver.
WENTWORTH, Vesta and Teddy: Royal, N.Y.C.
WERNER, Amoros: Hipp., Cleveland; Columbia, Grand Rapids, 12-17.
WEST, Maria: Bushwick, B'klyn, 5-10.
WESTMANS, The: Bijou, Savannah, 28-30; Victoria, Charleston, Oct. 1-3; Forsythe, Atlanta, 5-10.
WESTON and Leon: Palace, N.Y.C.; Orph., B'klyn, 5-10; Keith's, Prov., 12-17.
WESTON, Willie, Co.: Temple, Rochester; Victoria, N.Y.C., 5-10.
WHITE and Jason: Orph., Seattle, 4-10.
WILEY and Ten Eyck: Shubert's, Utica, 5-10.
WILLARD, Florence: Orph., Denver; Victoria, N.Y.C., 12-17.
WILLIE Brothers: Keith's, Phila., 5-10; Forsythe, Atlanta, 12-17.
WILLIAMS, Thompson, Co.: Grand, Pittsburgh; Keith's, Columbus, 5-10; Keith's, Louisville, 12-17.
WILLIAMS and Wolfus: Orph., Omaha; Orph., Kansas City, 4-10.
WILLS and Hassan: Hipp., Cleveland, 5-10; Columbia, Grand Rapids, 12-17.
WILLS, Nat: Prospect, B'klyn; Royal, N.Y.C., 5-10; Maryland, Baltimore, 12-17.
WILSON, Frank: Orph., Los Angeles, 27-Oct. 10.
WOOD and Wyde: Keith's, Boston.
WOODS and Woods, Three: Keith's, Toledo, 5-10.
WRIGHT, Cecelia: Grand, Pittsburgh; Keith's, Cinti., 5-10; Keith's, Louisville, 12-17.
"WRONG from the Start": Orph., Memphis, 4-10.
WYNN, Bessie: Victoria, N.Y.C., 5-10.
YOBSKA, Mme.: Orph., Montreal.
YOUNGERS, The: Keith's, Louisville, 5-10; Keith's, Cinti., 12-17.
YULE, Charles, Co.: Maj., Chgo.; Maj., Milwaukee, 4-10.
YVETTE: Colonial, Erie, 12-17.
ZARRELL, Leo, Trio: Orph., New Orleans.
ZARELLE, H., Co.: Orph., Des Moines, 4-10.
ZEDA and Hoot: Keith's, Prov.
ZERTHO'S Dogs: Columbia, St. Louis; Orph., Memphis, 4-10.

MRS. GENE HUGHES
AND PLAYERS
In Lady Gossip By Edgar Allan Woolf
Direction GENE HUGHES

FRANK KEENAN
En Route Address Frank Evans, Inc., Palace Theatre Building

FANNY BRICE
IN VAUDEVILLE
Direction MAX HART

HENRY CATALANO
and
JACK DENNY
In a Song Diversion
Direction HARRY WEBER

SONIA BARABAN
and
CHARLES C. GROHS
Modern and Sensational Whirlwind Dancers

WEBB and BURNS
Italian Minstrels
Direction Claude Bostock

KATE ELINORE
AND
SAM WILLIAMS
Booked Solid Orpheum Circuit

The Great Italian Pianist
ANGELO PATRICOLO
Steinway Piano Used Exclusively
Direction - Alf. T. Wilton
Booked Solid U. B. O. Time

SAM BARTON
Silent Tramp Comedian
Direction Max Hart

THE ORIGINAL
Spissell Bros. and Mack
In a European Novelty
THE NEW CHEF
Direction M. S. Bentham

GUS VAN
AND
JOE SCHENCK
Pennant-Winning Battery of Songland

FRED J. ARDATH & CO.
IN
HIRAM
Booked Solid U. B. O.
Direction THOS. FITZPATRICK

"Rube" Dickinson
will remain in Vaudeville
Direction Max Hart

FRED DUPREZ
The International Comedian.
BACK HOME

VIOLINSKY
"The wizard of the Violin and Piano"
Direction HARRY WEBER

MERCEDES
Direction
United and Orpheum Time

FREDERICK V.
BOWERS
In Vaudeville
Direction - - M. S. Bentham

The Great
HOWARD
Like good wine, improves with age
Direction - - Morris & Feil

FRED J. BEAMAN
Vaudeville Sketches
Here are a few of the many who have played his acts: Mr. and Mrs. Gene Hughes, Digby Bell, Devlin and Elwood, Haines and Fuller, Kelly and Wentworth, Harry M. Moros, Lewis McCord, Haight and Deane, Dick Grofins, Caroline Franklyn Co. and Maurice Downey Co.
Room 407, Senate Office Building
WASHINGTON, D. C.

BROOKS AND BOWEN
Two dark spots of joy.
Direction HARRY WEBER

JACK GORMAN
author of vaudeville material
(Room 708) 1402 Broadway, N. Y. City

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

W. C. DeMILLE WITH LASKY

Famous Playwright to Head Scenario Department of Feature Organization

William C. De Mille, the famous playwright and prominent as a dramatic teacher, is now in California preparing to take charge of the scenario department of the Jesse Lasky Feature Photoplay Company. Mr. De Mille will work in conjunction with his brother, Cecil B. De Mille, and Artistic Director Wilfred Buckland. Mr. De Mille will first begin work on the scenario of his own play, "The Warrens of Virginia."

Some surprise was caused by the news that the Lasky Company had acquired the services of William C. De Mille, who comes to the screen prominent as one of the greatest playwrights of the decade and at the hey-day of his success on the stage. The Lasky organization proved, however, in the case of Cecil B. De Mille that provided the proper mental equipment and stage experience is present, no doubt need be felt about intrusting picture work to W. C. De Mille because he has not had previous picture experience.

Among the stage successes credited to Mr. De Mille's pen are "Strongheart," "Classmates," "The Warrens of Virginia," "The Genius," "The Land of the Free," and "The Woman." Mr. De Mille was educated at Columbia and the University of Freiburg, Germany. For nine years he was instructor at the American Academy of Dramatic Arts.

In addition to William C. and Cecil De Mille, Wilfred Buckland, Richard Walton Tully, Oscar Apfel, Allan Wyckoff, A. Gondolfi, and J. W. Johnston are in charge of various departments at the Lasky studios.

ALCO TUNING UP

Al Lichtman Returns from Cross-Country Tour to Establish New Distributer's Exchanges

Al. Lichtman, for the past four weeks touring the country, opening branch exchanges and contracting for the distribution of the Alco products, returns to New York this week with the announcement that the entire United States has been covered and the result is that every city in the Union will, on Oct. 5, flaunt Alco films to their publics.

Mr. Walter Hoff Seely, head of the Alco, paid a flying visit to Boston the latter part of last week and reports excellent results of the Alco system throughout New England. Alexander Beyfuss, head of the California Motion Picture Corporation, is most optimistic regarding the conditions on the Coast for Alco pictures.

Oct. 5 is the date set for the first Alco release, when Ethel Barrymore in the All-Star Company's production of "The Nightingale" will be shown. Andrew Mack in "The Ragged Earl" and Carlyle Blackwell in "The Key to Yesterday" will follow the initial feature.

DELANEY WITH VITAGRAPH

Leo Delaney is once more working before a Vitagraph camera, having returned to that organization on Monday of this week. The popular photoplayer left the Vitagraph Company last Spring for a vacation, during which he received several tempting offers from other film companies before returning to his first love.

ELECTION ON AT SCREEN CLUB

Joseph W. Farnham. Billy Quirk. James Kirkwood.

King Baggot refused to attempt the Roosevelt trick and, though urged from all sides, withdrew from the race for the presidency of the Screen Club this year. Immediately the Screeners saw the hottest campaign time of their brief history. Three tickets, headed by the men shown above, are in the field for the honors, the result being an exciting, if entirely good-natured, fight for the office.

Joseph White (Joe) Farnham, who is shown on the right, is a former newspaper man, famous as Gordon Trent, all round good fellow, and now, through sheer merit, one of the big men of the All-Star organization. Joe is a charter member of the Screen Club, and one of the men largely instrumental for the flourishing condition of the organization to-day. Because of his hard work in this connection, his friends have persuaded him to accept the nomination for the presidency on the platform of a business administration. At present Joe is first vice-president and chairman of the house committee. Joe is of the alert, live-wire type that is always so popular.

Billy Quirk, shown in the center, is one of the men who jumped into the activity of the Screen Club early in its life and has always been prominent in the organization, being at present a member of the board of governors. Billy will be remembered with the Biograph organization that held so many stars in the early days, down through his engagements with Solax and Universal, and is at present pleasing them in comedy roles for the Vitagraph.

The mention of James Kirkwood brings to mind the early Reliance days, unless you think first of his present connection as director for the Famous Players. Then Kirkwood achieved notice in the film world as a member of the sterling aggregation that went with David Griffith to the Mutual Company. Intellectual, and withal a good fellow, Kirkwood has a strong point in his favor in the present race in the support of King Baggot.

Besides the three headliners, there are four full tickets in the field for the other officers of the club, three vice-presidents, a treasurer, recording and corresponding secretaries, and four members of the board of governors being the positions to be filled. Next Saturday is election day.

COMING AMERICAN PRODUCTIONS

Frank Corley, assistant director of the Beauty players at the American Company's Santa Barbara studios, has written the scenario for "Dad and the Girls," a Beauty single-reel comedy, to be released Oct. 20. In another Beauty film, "Nieda," which will be seen on Oct. 6, only three characters are seen, Harry Pollard, Margarita Fischer, and Joe Harris.

"Jailbirds" is the title of a two-reel Flying A feature that will be seen Oct. 13. William Garwood, Vivian Rich, Jack Richardson, Louise Lester, and Harry Von Meter are seen in this picture. "Down by the Sea" and "Galahad of the Twilight" are two forthcoming single-reel Americana.

ANITA STEWART SEEN IN ONE OF HER FAMILIAR BEWITCHING ROLES.
From "Mid Woodland Shadows." Vitagraph, Released Oct. 12.

RELEASE COLONIAL FILM

World Film Corporation Gets Rights to "The Seats of the Mighty"

Lewis J. Selznick, of the World Film Company, is receiving congratulations these days on securing for his company the Colonial feature, "The Seats of the Mighty," from Sir Gilbert Parker's novel. The picture, which has been produced under the direction of T. Hayes Hunter, will be released as a special feature, the date to be announced soon. Over six months and an unlimited amount of money has been spent on "The Seats of the Mighty," from which great things are expected.

Lionel Barrymore, who was seen with Biograph for years, is featured in the production. Others in the cast are Millicent Evans, Lois Meredith, Thomas Jefferson, Glen White, Clinton Preston, Harold Hartsell, Grace Leigh, and Marjorie Bonner.

JOIN BOX OFFICE COMPANY

Edgar Lewis and Frank Powell to Produce at William Fox Organization

Two directors rated among the best of the feature producers, last week joined the forces of the Box Office Attractions Company, which is planning to hold a prominent position in the feature field during the coming season. Frank Powell, who has been producing Eclectic features for the past year, is the first to go under the banner of the William Fox firm, and is making preliminary preparations to produce "The Children of the Ghetto."

Edgar Lewis is the other acquisition. Among Director Lewis's recent features are "The Littlest Rebel," produced for the Photo Play Productions Company, and "Captain Swift" and "Northern Lights" for the Life Photo Company. Frank De Carlton, leading man, is another addition to the Box Office ranks.

SELIG FILMS KAISER'S TROOPS

Motion pictures of the German Army which are at present so scarce in the news pictorials which abound in views of the Allies' forces, are presented in the Hearst-Selig News Pictorial No. 61, issued this week. The Pictorial shows over 400 feet of film depicting the various German troops, infantry, and artillery, headed by the Uhlan Lancers, making their way into Brussels.

NEW PEERLESS STAR

Vivian Martin, who is at present with Lew Fields in "The High Cost of Loving," has been signed by the Peerless Feature Company to star in a forthcoming release based on Owen Davis's play, "The Wishing Ring."

ANOTHER WRECK FOR VITAGRAPH

Earle Williams, Anita Stewart, and Rose Dugan, of the Vitagraph Company, are reported as having been in grave danger last Sunday as the result of the filming of another railroad wreck by Ralph Ince's Vitagraph Company. The picture was taken at South River, N. J., a full train being driven off a trestle into the river.

"No Cause for Worry in Filmland"

By Siegmund Lubin

It is rather hard to give an intelligent forecast of the coming few months in the motion picture or any other amusement business. This senseless war has toppled all arts and industries upside down all over the world, but we are not indulging in a pessimistic viewpoint. On the contrary, we are working the cameras full time and spending more money than ever in securing great scripts and talented players. Money would have to be tight, indeed, if it interfered with the very enjoyable and cheap recreation that the picture house affords to distract the more serious thoughts of the present unfortunate condition of the civilized world. Still, in this cosmopolitan country there are many heartstrings pulling at the thought of misery now prevailing among dear ones in the motherlands. However, the camera is dispensing more happiness than guns, and will be an institution when the Krupp is silenced and the ships of the nations are free to dance over the waters again to foreign lands.

"Welcome the Man from the Stage"

By Samuel Goldfish

We believe that the experience of Cecil De Mille with the Jesse Lasky Feature Photoplay Company proved beyond question of doubt that a man with the proper stage experience, the proper mental equipment, and with sufficient imagination to create some dozen or more stage successes, is sufficiently well equipped to become a great motion picture creator—Cecil De Mille proved this. Now William De Mille, who has had as much, if not more, success in the spoken drama than Cecil, and who is the originator of many stage successes and who possesses the proverbial "De Mille" versatility and imagination, will take over the scenario department of our company. This may seem a radical move to those who place their trust solely in screen experience, but we do it without the least misgivings, for the "proof of the film is in the seeing," and we feel that the pictures bearing Cecil De Mille's mark have proven the case of the stage expert asking for admittance to the film field.

COMMENT AND SUGGESTION

ART OR INDUSTRY

EFFICIENCY, like many other of the good things of life, has its dangers. While so many of the studios are talking of retrenchment, others installing efficiency systems that mean picture producing by the time clock, we might well look for the spot where these efforts are to stop.

There are few fields to-day that offer greater opportunities for retrenchment and elimination of waste than the motion picture. But we must find where the dividing line between industry and art passes, and not allow factory methods to sap the artistic strength of the screen. Reducing production to rule-of-thumb methods may in incompetent hands too easily result in bringing development to a standstill. The average single reeler of the regular programmes, in which John loves Mary, and something happens to prevent them from uniting until the thousand feet of film are used, can suffer little from the most stringent methods of efficiency. But the productions of the screen world that will be remembered are never produced by directors working on a schedule; here the genius of artists should be allowed to hold sway without hampering restrictions, for true art obeys no ruler but the result. The end justifies all.

THE MAN OF THE HOUR

FEW moves that the General Film Company has taken within the past twelve months have given such evidence of acumen as that admitting DAVID HORSLEY into the select circle of Licensed producers. There are many in film ranks who say a good word for DAVID HORSLEY and many who criticize him, but he has one distinct point in his favor that makes him a valuable acquisition for any programme. DAVID HORSLEY has never been an imitator; he has never followed sheeplike the path trod by other men. At all stages of his career the Centaur head has been found looking ahead and formulating his own plans, reaching his own conclusions as to the probable trend of public demand in films.

It is a peculiar twist of screen history that DAVID HORSLEY, who only failed to be in the original General Film combination by a few months, should, after years of prominence in fighting the battles of the independents, be at last within the gate that so many have tried to enter. "The Ups and Downs of DAVID HORSLEY" will some day make interesting reading. It will be worth while indulging in "watchful waiting" to see if his latest move means the beginning of a tranquil period that will be lasting.

THE WEAKEST LINK

WE talked the other day with a manufacturer who discoursed at great length on his wonderful studio and factory, evidenced great pride in his players, and could not say too many good things about his directors. Then we came to the stories, and his demeanor changed. "Oh, well, what can you expect?" he said. "We've all been turning out picture after picture now for years, and you've got to expect that they will begin to repeat. There isn't much opportunity to get out of the rut in picture stories, especially for the hard-worked staff man. We've got to put up with the stories and try and even up with development in other branches, in the photography and the playing."

Is this a confession of the weakness of the free-lance writers, or is it a statement of a condition that cannot be remedied? Is the fact that so many of the companies have been forced to turn to the purchase of screen rights to published fiction another evidence that the free-lance writers have proven derelict in their mission?

It would seem that American life should be productive in material enough to keep screen stories at a better ebb. The trouble with most of the free lances is that they fail to study the screen, not for the purpose of servilely imitating what is being done, but for the purpose of finding what *can* be done, what limitations of mechanical origin govern the structure of their story.

WAR TAXES

WE have often been baffled in an attempt to fathom the mental workings of a member of Congress, but we have seldom been so mystified as we are by the present bill providing for a war tax. We should feel that the application of ordinary horse-sense would enable the law-makers to see a slight difference between the motion picture house seating three hundred and the vast auditorium playing to thousands. The Hippodrome and the Nickelodeon linked together is grim humor.

FROM STAGE TO SCREEN

"ALL life moves in circles," said an ancient philosopher. Amen, say we, after traversing in an interesting half hour's talk the career of BARRY O'NEIL. A little over five years ago, after a long and arduous climb, BARRY O'NEIL had reached the front rank of artistic producers for the stage. Then the screen beckoned, and he followed, fascinated by the vast possibilities of the new art. It was no lightly-taken step, from a high rung of the stage ladder to the beginner's class in film-craft. There wasn't much food for artistic pride in producing the crude stories of those early picture days. But life was moving onward, and once more BARRY O'NEIL finds himself near his starting point. For, during the present year, "BARRY O'NEIL'S all-star Lubin company" has given over a half dozen famous stage successes to the picture screen.

"There's a deep pleasure in it, too," he says, and you can feel the sincerity in his words. "I suppose it's because I have lived so much of my life within the theater that I enjoy producing these plays for the camera. Here are works that will be recorded in stage history, and I am contributing a chapter to their life story. It is not an unimportant chapter either when you consider how many the authors of these plays would never reach were it not for the picture screen.

"How long do I think the public will continue to care for screened plays? Why, just as long as there are good stories to tell. Primarily, it isn't a question of whether your picture bears the name of a well-known stage success or whether it is original—the sole important factor is your story. While we have plots big enough in heart interest to tell in multiple reel lengths, we will have pictures that appeal to the public. The story is the factor that governs everything."

Without wishing to be so, BARRY O'NEIL is far from an easy subject for an interviewer. Never garrulous, he is more than reticent when it comes to talking of his own personality or his work. Then, he dislikes dealing in the obvious, and while we are speaking of the differences between stage and screen work he frequently checks himself, a shrug of the shoulders, and, "But, of course, you know all that; why should I tell you about it?" Or else, "But that has been said so often; they all say it; why should I repeat it?" This isn't the veneer of modesty you meet so often, and which is in reality superconceit. For instance, he tells you of his first halting steps in picture work with an engaging frankness that emboldens you to laugh with him at his trials.

"I had just completed the staging of a LILLIAN RUSSELL play," he tells you, "when EDWIN THANHOUSER arrived in New York. He came to me one day and said, 'BARRY, I have a proposition to make to you. I am going to enter this moving picture game, and I want you to make my pictures for me.' I laughed at him; it seemed out of the question that after all these years of work I should give up everything and enter an entirely new vocation. But Mr. THANHOUSER persisted. He declared, 'I'll have either you or GEORGE FOSTER PLATT to make my pictures.'

"I guess his enthusiasm was contagious, for it took hold of me. Though I had as yet no intention of joining him, I began attending the picture shows, sometimes alone, sometimes with Mr. THANHOUSER. I studied the screen and began to think of the possibilities in this new field for a trained man of the stage. I was gradually yielding to the temptation, but my family was strenuously opposed to the move. It was a big step to take, since it meant a loss financially and in prestige. Then Mr. THANHOUSER called me on the phone one day and said, 'Well, BARRY, we have to settle it finally now; are you going to take up this picture proposition?' 'I'm with you,' was my answer, and my lot was definitely cast with pictures.

"I'll never forget my first day's work as a picture producer. The only one in the whole company who knew anything about pictures was the camera man, and he wouldn't volunteer any information. But we stumbled along making pictures the best we could, and from October to January we produced films without ever seeing one of them on the screen. You see in those days no one would dare to trust his negative out of his own hands, and we had to await the completion of our own factory. So for four months we turned out the pictures without knowing whether they were good, bad or indifferent. But they passed, and in a year, which was to a great extent a year of study and experiment, we had the selling record for independent firms.

"During those early days I produced

(*Continued on page 29.*)

Copyright by Moffett, Chicago.
BERTHA KALICH.
Makes Her Screen Debut Oct. 5 in "Marta of the Lowlands," Famous Players.

TITLES AND TAIL PIECES

By William Lord Wright

Going from bad to worse is a short journey in Filmland.

The lines leading into photoplay theaters are holding firm.

"American humor declining," remarks a Chautauqua lecturer. Bold allusion to slapstick comedy.

The Ben Davis apple is suggested as a grand theme for a motion picture tragedy.

We read a great deal about the turning movement in France, but what about the turning movement of movie operators in America?

The biggest hog at the Ohio State Fair weighed 1,000 pounds. What an elegant end-seater he would make at the "Idle Hour!"

Nevertheless, a lot of sensational stuff is getting by the censors these days.

A photoplay in the hand is worth two in the mails.

Why not an industrial film on the proper way to eat corn on the cob?

Why should Uncle Sam worry? In addition to moving pictures he now has moving crops.

If we have no dyes, all scenes in the gripping film drama may be of one color.

There were too many reels in "John Barleycorn," according to State censors.

You never really know some folks until their photoplay is shown in the home theater.

There should be a war tax on the hugging that is going on in motion pictures.

They've even barred French and German fried potatoes from the studios.

Literary caution: Do not look in the *Congressional Record* for plot germs.

Films may come and films may go, but the lurid poster goes on forever.

Robert Downing, the Cherry Sisters, Old Sleuth, and Laura Jean Libby have not yet been exploited!

A stitch in time saves nine, particularly if the film is an old one.

ON THE PACIFIC COAST

Exclusive Correspondence to THE MIRROR

LOS ANGELES (*Special*).—The tolls of war seem to have nothing on "The Clansman," under the strenuous direction of D. W. Griffith. The massive production, which has been under way three months, has reached the battlefields, and results have been forthcoming every day. So realistic have these struggles been that more than one hundred and fifty real injuries, petty and otherwise, have been reported. Gunpowder, bombs, and bayonets all have added to the hospital list, and the "battle" is not concluded at this writing.

Down at Ocean Park, where the poets wonder what the wild waves are saying, there is a monument to art, standing on the great pleasure pier. It is a billboard, twelve feet in height, and very broad. The latest lettering thereon, viewed by the multitudes, reads as follows:

"Aftermath, played by Mary Pickford's husband, Owen Moore."

Tom Mix is at it again! This time the Selig cowboy-actor—who doesn't seem to care when it happens to him—tried to get gay with a festive Texas steer. Thomas S. Persons, manager of the jungle zoo, grabbed a camera and ran around in front of the eruption. He found Mix struggling with the critter. Tom threw the steer and did a grandstand by sitting on the animal's head and fanning himself with his sombrero. At this interesting moment the animal erupted violently, tossed Mix into the air and then began prancing all over him.

"There goes my stock company!" shouted Persons in agony, for the Mix family is very scarce and valuable.

But the steer pulled its feet out of the Mix anatomy and rambled away. Instead of a corpse, a tough and laughing cowboy-actor arose and bobbled away for more clothes. Persons says it was a narrow squeak for his Western company.

The Thistle company, absorbing the Crown City concern and backed by wealthy Pasadena men, is building a studio in the foothills, and will release comedies and dramatic features. Donald MacDonald is reported to be the director. Dorothy Davenport is to play leads.

Sam Devall, master stage carpenter of the Griffith-Mutual studio here, has severed connection with the company, according to his own statement. He says he will return to New York immediately. He is at the head of his profession, and was brought here from New York when the Reliance-Majestic studio was opened. Mr. Devall's action will come as a surprise to the film colony.

Colonel Rhys Pryce, an officer of the English Army, who fought in the Boer and Mexican wars, has returned to England to take up arms in the present European struggle. Pryce, for more than a year, has worked in motion pictures here, being with the Kalem Feature Company the greater portion of that time. He afterwards was with Carlyle Blackwell.

Rollin S. Sturgeon, feature director for the Vitagraph, is the owner of invisible real estate. He made an option payment upon two Santa Monica lots which were indicated by the agent at the time by two cows grazing on the ground. The cows moved away and the agent is rusticating in the wilds. Sturgeon attempted to point out the lots to his wife, but failed to find the place. The cows know, but Rollin doesn't talk that language.

Fake war pictures have begun to afflict the local public. The "genuine-war-picture" banner has been flung to the breezes here by a few houses, but the public has been shown old bits of travel films connected up with poor studio "war" stuff.

Charles Hayden, formerly with Bosworth, now is assistant to L. Frank Baum, of the Oz Film Company.

Bess Meredith is featured with Vicky Ford in "When the Girls Were Shanghaied," Universal. There are trousers in this picture.

Vic Groas and Harry Mann, of Francis Ford's company, Universal, are comers-up.

Anna Little is well and playing again. Consequently, she is happy, for Anna is the original busy bee of the studio.

Velma Steck, the soubrette who played with Kolb and Dill, is playing with Max Asher in Sterling comedies.

Millard Wilson is playing juvenile leads under the direction of Charles Giblyn, Universal.

"Billie" Foster, chief camera man of the Universal, has a large photo and a write-up of his life in one of the local trade papers. It is some life when viewed from the beginning to the present time.

The Oz Company will give a private exhibition of its second picture, "The Magic Cloth of Oz," soon.

Otto Meyer, "sheriff" of the Frontier Company, is the happy dad of a twelve-pound boy. This is getting to be a habit of the local colony.

Harry Lonsdale, character man of the Selig jungle zoo, has received from the President of the United States acknowledgments of the telegram of sympathy forwarded by the actor on behalf of the local film colony, following Mrs. Wilson's death.

Shower baths and many other comforts have been installed at the Kalem studio, Santa Monica by the sea, by Director A. W. Hale. The company is very popular at that municipality.

Charles Gorman slid down a rope from an aeroplane, alighting on a fast-moving freight train, in the Majestic picture, "Out of the Air." Captain Hodgson, the aviator, drove the plane.

Charles Clary, the notable leading and character man of the Selig jungle zoo, playing opposite Kathlyn Williams in many features, has been cast as Father Kelly in "The Rosary," the next big Selig production.

W. Fay Lynch, special representative of the Essanay, was a visitor in the city a few days ago. Mr. Lynch took in all the bungalow studios, jungle zoos, and other motion picture plants of Los Angeles, incidentally making a decided impression upon members of the colony.

W. E. Keefe, head of the local Mutual publishing department, is one of the live wires of filmdom, which is another description of a genuine nugget, if you leave it to the weary searcher of news for a screen publication. Heaven send more Keefes to camera land!

Eddie Dillon is seeing boa constrictors and gila monsters at present. The Mutual director of the Komic brand comedies, not only saw them during the trials of "Dizzy Joe," but he associated with 'em. While holding a monster snake, he observed the approach of a loving gila monster. Eddie was bare of foot at the time. Therefore, the comedian hurled the big snake from him and did one hundred yards that burned up the grass. Eddie is brave where women are concerned, but he does not yearn for reptilian caresses.

Blanche Sweet is featured in "For Her Father's Sake," a two-reel Mutual. The script was prepared by Anita Loos, the corking "kid" photoplay author.

The Faust Photoplay Company, with a studio at Alhambra, near Los Angeles, is putting on children's pictures. Charles J. Wilson is producer. The films will be released through the World Film Corporation. Ednae Wilson, seven years of age, and once more on the stage, is the lead.

W. E. WING.

VITAGRAPH AT 'FRISCO FAIR

The Panama-Pacific Exposition Committee of New York city has arranged with the Vitagraph Company of America to take a series of pictures of New York city for exhibition purposes at the San Francisco Exposition. Tefft Johnson has been intrusted with the taking of the pictures, and it is planned to include a story by telling of Sunny Jim's trip to New York. The pictures will also be released on the regular service.

THE NESTOR COMEDY COMPANY OUT FOR A PLEASURE RIDE.
Front Seat, Left to Right: Producer, Al. E. Christie, and Eddie Lyons.
Back Seat, Left to Right: Lee Moran and Vicky Forde.

EDISON

THE LONG WAY

A DRAMATIC ADAPTATION FROM THE NOVEL OF MARY IMLAY TAYLOR

To have produced a picture like "The Long Way" constitutes a new standard for how much may be told on the screen. It is a masterpiece with a star cast and set in the home of a well-known millionaire. From the acting, dramatic and producing standpoint it is unsurpassed. A story of two sisters, Eva and Rachel. Eva lies away the reputation of Rachel and induces her to marry the very man who caused all the trouble to save herself.

How the tangle is undone is told in three reels of absorbing interest.

This film is a masterpiece of dramatic production. The interest in the gradually unfolded story is so wonderfully sustained that the real outcome remains in doubt up to the very last moment. The scenic and photographic effects are beautiful and will surely call forth enthusiastic comment from both public and press.

In three parts. 3,000 feet. To be released Friday Oct. 9th

COMING EDISON RELEASES

Fri.	Oct.	2nd	The Poisoned Bit	2,000 ft.	Drama
Sat.	"	3rd	A Transplanted Prairie Flower	1,000 "	Drama
Mon.	"	5th	Father's Board	1,000 "	Comedy
Tues.	"	6th	Greater Love Hath No Man	1,000 "	Drama
Wed.	"	7th	Ruth's Sweetheart	1,000 "	Comedy
Fri.	"	9th	The Long Way	3,000 "	Drama
Sat.	"	10th	A Fragment of Ash	1,000 "	Drama
Mon.	"	12th	Buster Brown's Education	500 "	Comedy
			George Washington Jones	500 "	Comedy
Tues.	"	13th	The Letter that Never Came Out	1,000 "	Drama
Wed.	"	14th	Andy and the Redskins	1,000 "	Comedy

TWO EDISON MASTERPIECES

"THE LONG WAY"—The three part reel described above. Scenic and photographic effects are very beautiful.

"MY FRIEND FROM INDIA"—Another masterpiece in which Walter E. Perkins is in the title role. To be obtained through the General Film Company's special releases. Full of laughs. Now ready.

Order Edison Posters of the Morgan Lithograph Co., Cleveland, Ohio, direct

Thomas A. Edison
Makers of Edison Kinetoscope Model D

THOMAS A. EDISON, Inc.
267 Lakeside Ave. Orange, N. J.

KEMPTON

THIRD YEAR LUBIN

DIRECTION OF G. W. TERWILLIGER

Current Releases—
The Daughters of Men
The Changeling
When Conscience Calls

E. GREENE

Frank H Crane

Director **Imp Features**

HEARD IN HADES

NEW ARRIVAL: "Did you ever hear of Crane Wilbur?"
OLD TIMER: "Never."
N. A. "How long have you been down here?"
O. T. "Twenty years."
N. A. "That accounts for it!"

JOHN E. INCE

CREATOR OF LUBIN INCEOGRAPHS

INCE'O'GRAPH: *noun;* A drama of silence that speaks.
—Standard Dictionary

Examples: THE FALSE SHADOW; THE ERRING; THE HEART REBELLIOUS

VERA SISSON.

Vera Sisson is playing opposite J. Warren Kerrigan in the Victor-Kerrigan photoplays at the Universal studios in California. She is a delightful little actress, graceful and petite, and her work while with the Universal has won her a host of admirers throughout the country. Miss Sisson is devoted to her work and has a score of friends who have strong faith in her future.

HORSLEY BRAND THE "ACE"

Other Information About the Pictures That Will Soon Be on Licensed Programme

The three one-reel comedies that David Horsley will release on the General Film programme and concerning which announcement was made in last week's MIRROR, will be known as the "Ace Brand." The first of the comedies will most likely be procurable from the various offices of the General Film Company about the middle of August, although no definite date has yet been set.

The productions will, for the next three months, be made in the Centaur studios at Bayonne. Later, as the Winter sets in, two companies will be sent to California, probably near Los Angeles, where Mr. Horsley is considering the erection of a new studio. At least two companies will, in any event, continue to work in the Bayonne studios all Winter.

O. W. Blarmer, who was Mr. Horsley's valuable aide in his negotiations with the General Film Company, has been rewarded by an appointment as general sales manager of the Centaur Film Company.

Milton H. Fahrney continues as director-in-chief. Tommie Mullens is directing a new style of slapstick comedy of high promise. Two other directors, one for cartoon and the other for "polite" comedies, are hard at work, and their names are being withheld from publication to aid Mr. Horsley in springing a surprise when the releases are made.

The acting forces include Mlle. Valkyrien, the Danish star; Nettie Noges, and Elaine Ivans. In this young miss—she has just turned eighteen—Mr. Horsley expects to develop an American favorite who will outrank the winners of present day popularity contests.

Harry La Pearl, many years producing clown of the Barnum and Bailey and Ringling circuses, and recognized as the greatest American pantomimist, and ten other leading clowns are under contract.

Chester Beecroft, advertising and publicity manager of the Motion Picture Patents Company, and who until recently occupied the same position with the General Film Company, is also associated with Mr. Horsley in a general capacity of broad scope.

MME. KALICH'S SCREEN DEBUT

Madame Bertha Kalich will make her first appearance in a motion picture in the Famous Players' Film Company's five-part production of her dramatic success, "Marta of the Lowlands," released on the Paramount Programme, Oct. 5. For this production the entire cast was sent to Cuba. Others besides Madame Kalich are Wellington A. Playter, Hal Clarendon, and Lillian Kalich.

CHANGE LASKY RELEASE

Owing to the delay in the erection of a trick theater for "What's His Name," General Manager Samuel Goldfish, of the Lasky Company, announces that the Max Figman and Lolita Robertson picture will not be released on Oct. 12 as originally planned. Instead, the Paramount offering of that date will be "Where the Trail Divides," presenting Robert Edeson in the leading role. Theodore Roberts and Winnifred Kingston play opposite Mr. Edeson.

STUDIO GOSSIP

A FEW WEEKS AGO Hugh Darcy told us that in "Threads of Destiny," the Lubin picture featuring Evelyn Nesbit Thaw, Joseph Smiley had the best role of his screen career. Hugh being of the press agent breed, we took his statement with a grain of salt. But the other day we ran into Fred Mace, who induced the fair star to appear before the camera, and almost the first thing he said was, "and take it from me, Joe Smiley has the best role he ever had in 'Threads of Destiny.'" Now we're waiting expectantly for the picture.

NICHOLAS DUNAEW, of the Vitagraph players, was quietly married to Edith Donnerberg on Saturday, Sept. 20. Miss Donnerberg, now Madame Dunaew, left Berlin, Germany, a few weeks ago under an escort of soldiers, on her way to Rotterdam, where she took passage for America, arriving in New York after a trying voyage. Both bride and groom have made their mark in literary Europe and intend continuing their work with the pen here.

THE WHARTONS, Theodore and Leo, left their "happy home" at Ithaca, N. Y., long enough last week to spend a few hours with their friends of the Screen Club. If the up-State city has a Boosters Club it had better elect the Whartons honorary members at once, for Ithaca never received half the praise from its most loyal native that the Whartons bestowed on the Cornell stamping ground for the benefit of their fellow film men.

HERE'S ANOTHER excerpt from Hughie Mack's forthcoming autobiography: "I always acknowledge that John Bunny is responsible for my determination to be a comedian. I asked John if comedians were ever embarrassed. He asked me if I had ever been. I said 'No.' 'Yes,' said he, 'comedians always are.'"

ADELE LANE played through several animal pictures without injury, but in a scene the other day in which she was requested to struggle with one of the bears of the Selig Zoo was badly mauled on the hand. In the retake her hands were also clawed, and now both are bandaged and in great pain.

GEORGE LARKIN, now playing in the West with Universal at Los Angeles, is suffering from a dislocated rib, which he received while rescuing Cleo Madison from a house. His horse reared while making the scene and he fell. As he was attempting to retake the scene the doctor ordered him to bed.

LILLIAN WIGGINS, who will be remembered with Pathe's St. Augustine Company last Winter, after a Summer spent in Europe before the motion picture camera, returned to this country last week. Her plans for the future have not been announced.

FOR A PHILADELPHIAN, Earl Metcalfe is one of the most prominent New Yorkers we have. It's a pretty lonesome week end on which the Lubin player doesn't motor over to have a word with his friends of the Screen Club.

A TYPOGRAPHICAL ERROR in last week's MIRROR made us say that a "Miss August" was playing with the Eaco Film Company when it was intended to mention Miss Alice Learn. Miss Learn will be seen in the female leads of the Eaco films.

GRACE GOODALL, who will be remembered for her work with "Get-Rich-Quick Wallingford," is now with the Edison Company and will be seen in that company's production of "Fantasma."

EDWIN AUGUST appeared in and directed an unusual feature last week, the picture being one showing the entire August family, taken to celebrate the visit of his parents to New York.

SYDNEY AYRES has ceased directing for the American Film Company and is now on his way East with Mrs. Ayres to conclude negotiations in New York for a big project.

CARL LEVINUS is on his way to Tucson, Ariz., where he will take off his coat and get to work as assistant to Webster Cullison, in charge of the Eclair Western plant.

DOLLY LARKIN, who has been with the Frontier Company for the past six months, has completed her engagement there.

MYRTLE GONZALES, of the Western Vitagraph organization, has invested several thousand dollars in a bungalow near Los Angeles.

ANOTHER FRONTIER company has been created, to produce Western dramas. Joseph J. Franz is the director.

Released
October 5th
Through
Alco Film Corp.

THE WORLD'S FAVORITE

ETHEL BARRYMORE

IN

THE NIGHTINGALE

By AUGUSTUS THOMAS

A Pretentious Five-Part Motion Picture Play—Replete with Artistic Direction and Unusual Production—A Supporting Cast of Broadway Favorites.

ALL STAR FEATURE CORPORATION

Executive Offices: 220 W. 42ND ST., NEW YORK

Studios and Laboratories: FORT LEE, N. J.

THE ALCO FILM CORPORATION

THE DEPENDABLE PROGRAM

COMPOSED OF THE PRODUCTS OF

All Star Feature Corporation
California Motion Picture Corporation
Popular Plays and Players, Inc.
Favorite Players Film Co.
B. A. Rolfe Photo Play Co.

A Constant Parade of Superlative Photoplay Productions, first of which will be

AMERICA'S LEADING DRAMATIC STAR

MISS ETHEL BARRYMORE

In an original work by AUGUSTUS THOMAS

THE NIGHTINGALE

A magnificent five part Dramatic Romance, aptly fitted in every detail to the superb Star and cast.

RELEASE DATE, OCT. 5

RELEASE DATE, OCT. 12

The inimitable and artistic portrayer of Irish Character

ANDREW MACK

IN

THE RAGGED EARL

A new and novel series of plots, counter plots and brilliant situations

5 Parts — 200 Scenes

RELEASE DATE, OCT. 19

The Screen's most popular Star,

CARLYLE BLACKWELL

The Favorite Player in his most attractive role, in a fascinating play,

THE KEY TO YESTERDAY

4 Acts — 160 Scenes

ARRANGE WITH THE DISTRIBUTOR IN YOUR TERRITORY—EXCHANGES THROUGHOUT THE ENTIRE COUNTRY

Also also controls the products of ATSCO, the creators of RADIUM GOLD FIBRE SCREENS, and all accessories.

THE ALCO FILM CORPORATION

ALCO BUILDING — 218 WEST 42nd ST., NEW YORK

ANTHONY P. KELLY Photoplaywright
LATEST RELEASES
THE MAN OF THE HOUR
Playing this week at New York Theater
THE LITTLE GRAY LADY—Famous Player Feature
COMING—Dramatizations of THE WALLS OF JERICHO—Featuring Edmund Breese, Five Reel Feature; THE THIEF, Five Reel Feature; THE IDLER, Five Reel Feature; THE FACE IN THE MOONLIGHT, Five Reel Feature. Also BEN WILSON in THE HOTEL MYSTERY—Victor-Universal.
Address SCREEN CLUB, NEW YORK

WITH THE FILM MEN

In spite of the war bugaboo and the howl of hard times business, in general, must be good, judging from the number of engagements reported at the Screen Club during the past week. The famous "I. W. W." is no more, the last member "signed up," at a fabulous salary, last week. No more do we hear "that's me" at the pool table, for every one is working and peace reigns.

I am not quite accurate in saying peace reigns, for politics is rife and one learns much of the past history of the various candidates—there are four tickets in the field. However, everything has been good-natured so far, and the chances are that no one's feelings will be lacerated very much, for they are all good fellows.

Election recalls that members must be in good standing before they may vote. So step up to the captain's office and give Jake Gerhardt your arrears before election day, which is October 3.

Shifts Among Publicity Men

A number of the boys in the publicity and business end of the business have made shifts. Up at Universal, J. C. Graham, general manager, has gone on the road to look after the exchanges, and Joe Brandt is holding down his desk under the title of assistant to the general manager. Maybe you can read between the lines and come to the same conclusion that I do; but whether I am right or wrong, Joe deserves it.

Among the other changes, John Grey, who did such good work in the advertising department of Universal, has gone to Mutual. It is understood that his work will be taken over by Stanley Twist, well known through his affiliations with Selig, World Film, Pan American, and a number of other large enterprises. The story goes that Twist will not only handle the advertising, but will be in charge of a new department.

It is understood that Grey was slated for the Coast and his place has been filled by Don Meaney, who goes to Los Angeles as general press representative. George Stephenson has gone to Europe in charge of the advertising, and Bert Adler, for a number of years publicity and advertising manager for Thanhouser, steps in to help out with the publicity and act as special reviewer, whatever that may be.

Fox Offices Busy

There are many signs of activity at the William Fox offices. Many well-known actors and directors have been signed up to work out the new programme. Additions to the business staff are H. E. Levine, for a number of years advertising and publicity manager for Solax and recently European representative of Universal, who takes charge of the publicity and advertising, and Anthony Kelly, former scenario editor for Essanay and well known as a picture playwright, who will be in charge of the scenario department. Among the promotions in the organization is that of Alec Lorrimore, whose efficient work in the exchange department has brought him to the front as manager of productions.

Over in the Alco building the publicity department has shifted about so rapidly that one had just time to get acquainted with one publicity man before being introduced to his successor. "Eclectic" Johnston was the first to hold the throne. Tom Moore, an advertising expert, succeeded him. Tom was found to be too big for the position and was made confidential something to somebody or other. Elliott Foreman is now the incumbent. He comes from the Orpheum Circuit, where he made a record as a publicity man. He was previously a well known newspaper man and theatrical agent.

Late War News

A bally little submarine, the *J. G. U.*, slipped out of the harbor last week and torpedoed the Duke of Manchester's motion picture company. The casualties on the salary list were enormous.

John Wild, formerly of American Kinete and Gaumont, is now passing along the publicity for the Hepworth-American Company. Judging from the amount of matter he has sent out and the number of 'phone calls he has made us, he should certainly "make good."

John B. Clymer, one of the pioneer advertising and publicity men in the feature film business, is in a quandary. He can't decide whether it is better for him to be a free lance and handle a number of small accounts or to accept a position with one of the film companies. Well, John has the ability either way for his experience under such men as Herbert Blache, Harry R. Raver, and Joseph Miles has given him a chance to learn the business from the bottom up.

Sorry to hear of the illness of Ed Mock, who has succumbed to the strain of being editor as well as following up the elusive advertiser, to such an extent that an operation was necessary to Mock, not the advertiser. Last reports are that Ed is doing well, and we shall probably hear the bleat of the Goat again shortly.

F. J. H.

A MILLION IN JEWELS

Alice Joyce Wears That Amount in a Forthcoming Kalem Picture

Alice Joyce is here shown in the $3,000 gown from "Lucille," and wearing a million dollars' worth of jewels. The photograph is of the oil painting made during the filming of the picture and copies of which will be sold to exhibitors who wish to make use of that million dollars and the wonderful gown in attracting patrons to their theaters.

The gems used in the picture were loaned to Kalem by Leboit, prominent Fifth Avenue jewelers. It is stated that the financial outlay necessary to secure the jewels, even for the few hours necessary for the filming of the scenes in which they are used, exceeded the cost of producing an ordinary two-reel picture, so steep was the rental and insurance. Extraordinary methods of protection, including the hiring of special detectives, had also to be taken. The gems include a magnificent diamond tiara, containing eighty gems, a huge pear-shaped pearl, suspended from a necklace of diamonds, a diamond sunburst, in the center of which nestled a pigeon-blood ruby, and a hand-beaten gold bracelet, containing a circle of pearls surrounding a beautiful ruby.

Kalem has made a limited number of oil paintings showing Miss Joyce in the Lucille gown and jewels, and is selling them to exhibitors at a moderate price. The paintings are thirty-six inches wide by sixty inches high.

ALICE JOYCE,
Wearing the Celebrated Lucille Gown.

OZ PICTURE AT STRAND

"Patchwork Girl of Oz" Meets with Approval of New Yorkers at Rothapfel House

"The Patchwork Girl of Oz," L. Frank Baum's screen production along the lines of his well-known "Wizard of Oz," is the attraction at the Strand Theater, New York city, this week. The picture is far out of the rut of ordinary films, and as such is proving one of the hits of the year at the Rothapfel playhouse.

Paramount Pictures, Inc., is handling the bookings of "The Patchwork Girl of Oz."

FILM MACHINES IN ODD PLACES

The motion picture continues to find its way to places hitherto unthought of as homes of the screen drama. This is well shown by the reports of recent sales of Power Cameragraphs No. 6A. Through the Picture Equipment Company of New York city projection machines were installed in the New York Eastern Reformatory at Napanoch and the New York Parental School at Flushing. Two industrial companies, the Adirondack Electric Power Company, of Amsterdam, N. Y., and the Lathrop Coal Company of Panther, W. Va., are other recent purchasers of Power machines. The *Utah* is the latest of Uncle Sam's battleships to install a cameragraph. At New Haven, Conn., the Young Men's Christian Association, which has recently opened a picture theater, purchased a Power projector.

HUTCHISON RETURNS FROM ABROAD

President S. S. Hutchison, of the American Film Company, with his wife and two sons, Hobart and Winston, returned from abroad on the *Olympic* last week.

Mr. Hutchison had a rather trying time in Europe, being war-bound in Switzerland for several weeks.

FROM STAGE TO SCREEN

(*Continued from page 26.*)

'Uncle Tom's Cabin,' in one reel; a Dickens novel, also in a single reel, and many other classic works. They seemed to be good pictures in those days, and they probably were, but I imagine they might be very funny nowadays. I produced the first two-reel picture for Mr. Thanhouser, and it took him weeks to get up courage enough to release such a recklessly long picture. Down here at Lubin I was also the first to produce multiple-reel pictures.

"Since the days when I induced Mr. Thanhouser to film old novels, I had been looking longingly toward the stage successes. When the opportunity came to produce the Charles Klein plays for the screen I therefore took to them with delight. But it's hard work, and exhausting on the nerves. How many sleepless nights I spent trying to whip 'The Lion and the Mouse' into picture form. But it's worth it. I enjoy the work; I am contented. In fact, I don't see how any man could come from the stage to the screen and not be more than satisfied with his new line. But then they'll all tell you that; it isn't my own thought."

THE KINEMATOGRAPH AND LANTERN WEEKLY
The Original and Leading Journal of the Trade
240 pages Specimen Free 13,000 copies weekly
9 Tottenham Street, Tottenham Court Road, London, W

WALTER EDWIN
Director for
The Girl Who Put the Move in Movies

GEO. A. LESSEY
Directing KING BAGGOT
UNIVERSAL FILMS IMP BRAND

World Film Corporation
WILLIAM A. BRADY
Picture Play Co., Inc.
PRESENTS
TOM WISE
Released Oct. 3rd
In his own visualization of his greatest success
"A GENTLEMAN FROM MISSISSIPPI"
Arrange Bookings Through
WORLD FILM CORPORATION
LEWIS J. SELZNICK,
Vice Pres. and Gen'l Mgr.
130 W. 46TH STREET NEW YORK
25 Branches Throughout the U. S. and Canada

I will pay
REAL MONEY
for multiple reel scenarios, popular plays or novels.
Big Money for the Right Goods
CHARLES FEATURE ABRAMS
Tenth Floor - - Candler Bldg.

JESSIE STEVENS
Character Comedienne
Edison Studio New York

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Tut, tut, say we on this model photoplay business, for the model photoplay, to our notion, is seed cast upon stony ground. A little less presentment of model photoplays and more ideas would be edifying right at present. Nearly every magazine catering to photoplay authors, and nearly every text-book catering to photoplay authors, and nearly every correspondence course catering to photoplay authors, takes occasion early in the action to present the "model photoplay," which is guaranteed to correct all technical ills the writer is heir to. If the writer has a good and unusual plot the form of the photoplay will frequently care for itself; if the writer has no story, Gerald Fitzmorris's perfect way of laying out a script is useless. To illustrate, here is an advertisement that is being widely circulated: "I am a writer of photoplays. I spent no money with schools; I went direct to the core of the deal by procuring from a professional writer a full copy of one of his scripts, which I used as a pattern. Knowing his stuff was selling, I began fitting my own ideas and plots into the same script form he was using—and I, too, became a seller of photoplays. I am also duplicating copies from one of my very best plays to parties who want to take a short cut to the business that I did. These copies are exact duplicates of the original, in loose-leaf typewriter form, embracing every word, character, technical term and formative arrangement from title to climax, and upon the exact size and kind of paper used—one hour's study of which will teach you more to the point than all the courses I ever saw would teach you in a hundred years. If you want one, send me your name and a dollar bill." The model photoplay is good to give you an idea of the working methods of another; it is not good for the purposes of servile imitation. Many text-books carry model photoplays for completeness. Too many beginners take them and endeavor to duplicate form and phrase, and in so doing lose their own originality in a mass of technicalities. If beginners would paddle their own canoes and pay less attention to the "model photoplays" of professionals, we firmly believe they would the sooner reach success.

* * * *

A photoplay is not written, but rewritten.

* * * *

The Standard Form.

The standard form of photoplay might be exceedingly standard if any two directors were partial to the same form. The directors, sad to relate, have their tastes and distastes, and the standard form of photoplay is yet far in the offing. A. Bruce Campbell supports "Bill" Wing's standard script form theory and heartily indorses the movement. "Let all scripts be double spaced," urges Mr. Campbell, "so that the editor or director may make notations, alterations and interlineations without having to completely rewrite the script. Let us use the term 'leader' for all explanatory matter in preference to sub-title or caption. In multiple-reel scripts, let us begin each part with Scene No. 1, numbering each succeeding scene in consecutive order to the end of each part. The advantage of this system is that one may gauge his action more definitely. I believe that it is an excellent plan to give the character's name before all quoted speeches, whether they occur preceding the scene or inserted in it. This will enable the spectator to better identify the character and help to eliminate possible confusion. Notice Essanay's method in 'One Wonderful Night,' and others. I like Kalem and Biograph's method of placing all quoted speeches in lower case italics, using a plain cap or lower case letter for the regular leaders. Eclectic's method of revealing the contents of letters, telegrams and newspaper items appeals to me as being a great improvement over the old method of screening part or all of the printed or written page. This is a more realistic and convincing effect and saves film space."

* * * *

Remember that the author who sells his first photoplay is an exception—photoplays are not "dashed off."

* * * *

As to Action.

There is a difference between action and movement—a difference that is not completely recognized by certain directors of the photoplay. There is the logical and consistent action that leads to the convincing development of the photoplay, and again there is the violent movement that is crowded into photoplay situations and which seems to have no bearing on the plot. Certain authors and directors fondly believe they are introducing the "grip" and the "punch" when, in reality, they are wandering far afield from the thread of the story and weakening the narrative instead of strengthening it. Mr. Campbell in a recent communication gives an interesting analysis: "The books on the drama that I studied aver that 'passion and emotion are full of action.' Some editors seem to be impressed with the idea that movement is essential, such as horseback chases, falling off cliffs and down embankments, automobile and aeroplane smashups, hand-to-hand personal encounters, etc. Such stunts do not give the legitimate dramatic thrill. These things are cheap, inartistic, and 'thrill' only because they alarm, excite and create a sense of dread or fright. Many editors and directors do not seem to have the slightest understanding of the value of the 'tremolo touch'; they do not seem to appreciate the fact that a tear is worth more than a laugh, and that when both are combined the result is complete satisfaction. I contend that correct technical dramatic construction demands that the atmosphere be established and characters introduced before the play's problem is brought into evidence. Satisfactory results are impossible when the story opens with such mechanical contrivances as a bomb explosion or a knife duel; this does not arouse sympathetic interest. I, like many other writers, have been adversely criticised because 'nothing happened in the picture until half through.' But I believe that something was happening, interesting action that pleased the spectator, and constituted preparation for a smashing climax with a genuine punch in it. Regarding the psychological play that is often spoken of and in such demand. This type of story represents the highest class of drama—it requires superior intelligence and ability to create one, and it comes closer to the heart and mind of the audience. I have noticed that my most interesting, most effective and best liked plays were those containing psychic features. I attribute the success of many of the old Biograph and the Romaine Fielding pictures to their psychological qualities—they inspired thought and gave us an agreeable relief from the monotonous 'happy ending' with its traditional 'embrace and kiss.'" What is your opinion of Mr. Campbell's analysis; write in and inform us.

* * * *

We suggest a war tax on the slap-stick comedy.

The Sterling Method.

Mr. Fred J. Balshofer, president of the Sterling Motion Picture Company, made famous by that funny man, Ford Sterling, believes that trimming and titling is an art. It takes sometimes several days of hard work before the story is put together in continuity form, trimmed and titled and ready for shipment at the Sterling studio. Sterling and Balshofer never work from a script, they do not follow a written story in photoplay form, according to Mr. Balshofer. At times the two spend several hours together discussing a plot or a unique idea and then they build it up until the farce commences, and the action must be rapid until the finish. Scenes at the Sterling studio are never timed and very rarely is a farce rehearsed. If the scenes taken are not satisfactory they are taken over until proper results are obtained. It is nothing unusual, according to Mr. Balshofer, for four or five thousand feet of negative to be taken for a single-reel story and this is later cut and trimmed down to one thousand feet to eliminate poor acting and to gain smooth running qualities. So you see, your photoplay, if accepted by the Sterling Company is not apt to "be produced as written." It will likely be taken carefully apart, the idea only retained, and then the director and the cast will work out their own situations.

LOS ANGELES MEMBERS OF THE PHOTOPLAY AUTHORS' LEAGUE ON AN OUTING TO OCEAN PARK.

Left to Right, Top Row: Theodosia Harris, Mr. and Mrs. Clarence Badger, Miss Wing, Wallace C. Clifton, Cora Drew, Mrs. O'Connor, W. E. Wing, Frank E. Woods, F. McGrew Willis, Arthur Mackley, M. E. Jones.
Second Row: Mary H. O'Connor, Hettie G. Baker, Mrs. Willis, Mrs. Woods, Mrs. Clifton, Mrs. Wing, Mrs. Mackley.
Bottom Row: Miss Wing, Mrs. Russell E. Smith and daughter Sylvia, Russell E. Smith, John B. O'Brien, Mrs. O'Brien.

* * * *

Leaders are most important in comedy. Their intelligent use is a certain sign of the experienced writer, for they often point the humor of a scene.

* * * *

Pertinent Pointers.

Comedy in one reel is now highly marketable.

It is true that many directors are required to write their own stories, but the stories frequently show it.

Writing of comedy is a serious business, more so than the writing of tragedy. Not only the idea, but the situation must be carefully studied.

Style counts for little in photoplay. You cannot sell style, but you can sell ideas and action. Many magazine writers, now posing as photo-playwrights, cannot understand that style counts but little, and so others reconstruct their stories and the writer of fiction hogs the credit.

Mrs. Bertie Meyers compliments the unfailing courtesy of the American Film Company editorial department, and gives the editor credit with encouraging the beginners.

Train yourself to think the right sort of plots in the right sort of way. Any one can think of the loss-of-memory plot or the deserted-at-the-altar plot.

An intimation from Horace G. Plimpton: "I think that a great many photoplay authors jeopardize their chances of selling plots by making their synopses too long and involved. This is especially so when synopses are sent in of stories or novels. Very often these are so involved that it is almost impossible to follow the thread, and it is most discouraging. For the good of contributors, I do not think that this point can be too strongly insisted upon."

From Canada comes the plaint that while we combat "tainted films," many are being released. Surely—and every one that is released is a blow to the uplift and the dignity of the photoplay industry. Do not write tainted stories—be clean.

"Magazine writers are now getting the big money for stories. Producers buy the rights to the stories, and the authors take a try at the picture versions and the producing directors do the rest," is the text of a recent letter. The magazine writers should sell their stories as expeditiously as possible, for the public is becoming fatigued—mark you, *fatigued!*

* * * *

You would not expect to market your first painting—so why your first photoplay?

* * * *

The Rejection Slip.

Away with the checked rejection slip! We remember about five years ago when Giles R. Warren used to acknowledge every script received via the printed postcard route. On this card was printed: "We have received your scenario entitled 'Hogs and Cattle,' and will give same our earliest consideration." The scripts for "early consideration" became so numerous that Giles had to abandon his good intentions. We are receiving many letters like this one: "I am up a tree as to how to place my scripts so they will receive the right consideration. I've sent several to different companies and they return them with a criticism sheet all nicely printed, and several faults always checked off. For example, one editor says: 'Plot too complicated,' and another editor checks off: 'Not sufficient plot,' when returning the same script. One editor checks off: 'Not enough action,' and the next one checks: 'Too much action.' I don't claim to have wonderful stories, but they must be extraordinary according to the checked opinions of the various editorial authorities." Giles R. put the lid down real sudden-like on the postcard acknowledgement, and we long to see later editors bang down the lid on the checked rejection slip. If the editor checked them personally, all might be well. But when the flossy-haired stenographer, the office boy, or the telephone operator wields the pencil at odd moments, the result is indeed confusing to the man or woman trying to succeed at the other end of the postal route. The best that can be said of the checked rejection slip is that it is confusing. Why not a printed card lettered: "With the editor's compliments and regrets"? This message would be both brief and illuminating. The editor regrets the unavailability of the manuscript and compliments the writer by seeing it is safely returned. The checked rejection slip tells no more in the end.

* * * *

What has become of the photoplay author who always thought his plots were stolen?

* * * *

Men Who Help You.

This is a wee tribute to Will M. Ritchey, of that "glorious country of California," to quote from "The Danites." Mr. and Mrs. Ritchey live in the beautiful city of Pasadena, where Mr. Ritchey turns out photoplays which are called exceptionally good by critics. Mr. Ritchey is a former newspaper man, of course. He is the editor of *The Script*, official organ of the Photoplay Authors' League, Inc. Now, *The Script* has only appeared four times, but those four times have been sufficient to make the publication a necessity for all who worry o'er plots and plays. Mr. Ritchey's training as a newspaper man is easily discernible in *The Script*, which aims at originality and to cover subjects out of the beaten track. Editor Ritchey is ably assisted by Marc E. Jones, associate editor, and Russell E. Smith, business-manager. Long may the trio wave the wand of success, and long may the Ritchey editorials appear in all their logic and brilliancy. We read 'em every month with interest and pleasure.

DANIEL FROHMAN
Presents
The internationally distinguished star,

Mme. BERTHA KALICH

In her supreme dramatic triumph,

"MARTA OF THE LOWLANDS"

By Angel Guimera.

In the pathetic role of Marta, Mme. Kalich's marvellous impersonation is one of the greatest demonstrations of pantomimic art ever contributed to the screen.

IN FIVE REELS. RELEASED OCTOBER 5TH.

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, President.
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices.
213-229 W. 26TH. STREET, NEW YORK.

JESSE L. LASKY

Presents

MR. ROBERT EDESON

In

His Famous Character
"How Lander"

"WHERE THE TRAIL DIVIDES"

A Five Part Romantic Drama

RELEASED OCT. 12

JESSE L. LASKY FEATURE PLAY Co

LONG ACRE THEATRE W. 48TH. STREET
JESSE L. LASKY, PRESIDENT — N.Y.C. — SAMUEL GOLDFISH, TREAS. & GEN. MANAGER
CECIL B. DeMILLE, DIRECTOR GEN'L DEPT.

If y-o-u are one of the Exhibitors who showed—

HOBART BOSWORTH in "THE SEA WOLF"

—you will need no urging on our part to book—

THE PURSUIT OF THE PHANTOM

In Five Parts

Written and Produced by

HOBART BOSWORTH

Supported by COURTNEY FOOTE, the Eminent English Actor

Did you know that Hobart Bosworth is the author of over a hundred photo plays of great success? It is rather unusual, is it not, that a man who is as popular on the screen as Hobart Bosworth, could also be the author of so many successes?

Besides, Hobart Bosworth is a master not only of photo play technique but of the creation of strong dramatic plays of extraordinary screen value.

An announcement to the patrons of *your house* that Bosworth will present "The Pursuit of the Phantom" would prove an immense drawing card. It is released October 1st, and it would be a wise move on your part to book it immediately, so as to show it as soon after the release date as possible.

Communicate *now* with the nearest Paramount Exchange. (Bosworth productions are released exclusively through the Paramount Program.)

BOSWORTH INC.

640 NORTH OLIVE STREET LOS ANGELES, CALA.
TIMES BLDG., NEW YORK

As to the *Quality* of

PARAMOUNT PICTURES

—you have only to scan the list below, which represents most of the Paramount releases for the next two months:

Play	*Star*	*Producer*
William Tell	Karl Kleinschuer	Deutsche Bioscope Co.
The Patchwork Girl of Oz	Condere	Oz Film Co.
The Pursuit of the Phantom	Hobart Bosworth	Bosworth, Inc.
Marta of the Lowlands	Bertha Kalich	Famous Players Film Co.
What's His Name	Max Figman & Lolita Robertson	Jesse L. Lasky Feature Play Co.
Wildflower	Marguerite Clark	Famous Players Film Co.
Hypocrites	Smallcys	Bosworth, Inc.
Where the Trail Divides	Robert Edeson	Jesse L. Lasky Feature Play Co.
The County Chairman	Hselyn Arbuckle	Famous Players Film Co.
Behind the Scenes	Mary Pickford	Famous Players Film Co.
The Man from Mexico	John Barrymore	Famous Players Film Co.
The Rose of the Rancho	Bessie Barriscale	Jesse L. Lasky Feature Play Co.
Chechahco	Hobart Bosworth	Bosworth, Inc.
The Man from Home	Charles Richman	Jesse L. Lasky Feature Play Co.
His Last Dollar	David Higgins	Famous Players Film Co.
The Typhoon	Sessue Hayakawa	Paramount Pictures Corporation

Hundreds of live exhibitors—those who prefer to show quality pictures only—have already signed the Paramount contract. To those who have not, we say, briefly: "Write immediately to the nearest Paramount Exchange."

Paramount Pictures Corporation

ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

PARAMOUNT PICTURES — PARAMOUNT PICTURES

"DAMAGED GOODS"

American Company Feature a Stirring Screen Lesson—"The Gentleman from Mississippi"

Adaptation of the Play of the Same Name by Brieux. Produced by the American Film Manufacturing Company in Seven Reels, with Richard Bennett Playing the Part of George Dupont.

As a play, "Damaged Goods" drove its lesson home with words rather than action. It was frankly dissertational and seemingly a most unlikely work if shorn of speech. Long sub-titles would be a poor medium for the transmission of the playwright's serious arguments, and without them the characters must lose much of their significance—or so it would appear. People who have seen or read the play may be the least prepared for the extraordinary power of this production, in which the obvious difficulties are overcome without distorting the story, or sacrificing one salient point in the exposition of the vital theme behind it. With Richard Bennett to assist, the American Company accomplished the unexpected in a most striking fashion. The picture is bound to impress thousands of men and women not reached through the stage, and its influence must be beneficial. Sociological societies would be doing a real service in pushing the circulation of "Damaged Goods," so that its message might penetrate every quarter of the large cities where it is needed most. This is high praise, but not too high in view of the nature of the subject.

Many people have to see a thing before they believe it. They may accept facts in a vague sort of way, but do not realise any personal concern until the facts take concrete shape before their eyes. Here is one important reason why this vivid picture is designed to convince audiences that would not understand the Brieux play if they read it. No one with eyesight and the most rudimentary knowledge of English can escape the meaning of the film, nor can he question its truth and pertinence for every American family. Syphilitic wards in hospitals are known to exist, but they are not often mentioned in polite conversation; there is no reason why they should be; none the less, it is well for young men to have an idea of the path to follow if they want to join the inmates.

Just as fact is stranger than fiction, fact may be more sensational than fiction. This is a sensational film because it sticks to horrible facts with unrelenting exactness. Any exaggeration would have spoiled the impression of reality, which one feels in each step of the story. There is nothing here that might not happen, or, even more than that, that has not happened. Glimpses of the disease-eaten people and the deformed babies in the hospital are all the corroboration the film needs. The only decent treatment to give a subject of this kind is a frank treatment, void of veiled allusions and suggestiveness, and such is the spirit adhered to by Mr. Bennett and the actors in his support.

George Dupont, first introduced in his undergraduate days, is shown to be a more than ordinarily moral young man, studious and with high ideals inherited from illustrious ancestors. He stands aloof from the revelries of his classmates; but later, after he has returned home, that is, succumbs to the blandishments of a married woman, and in consequence experiences deep remorse. As the story originally concerned French people, it is quite natural that the parents should arrange a match between George and Henriette, a young woman of equal social station. All goes well until the night of the bachelor dinner given in honor of George. Having drunk himself into a state of irresponsibility, the prospective bridegroom joins another little party with covers laid for four.

A few weeks later he visits a reputable physician and is told that it would be criminal for him to marry in less than two years. To reinforce his statement, the physician takes George to a hospital and shows the consequences of neglecting a thorough treatment. But the date set for the young man's marriage is only three months off, so he visits a quack who promises a speedy cure. Marriage brings the frightful tragedy of a congenitally diseased child, for which there is no hope. The wife, heartbroken, returns to her parents and George kills himself.

Such are the bare facts of a tragic story developed with real dramatic power and finely acted. Little has been said about the technical excellence of the production, because the largeness of the thing done far overshadows the manner of its doing. In looking at this picture one does not think of the photography, or the settings, or even the strength of the situations, individually, but of the terrible lesson in the A B C's of cause and effect.

D.

"A GENTLEMAN FROM MISSISSIPPI"

Five-Reel Picturisation of the Play of the Same Name. Produced by the William A. Brady Picturepiay Company, with Thomas A. Wise in the Title-Role.

Probably Thomas Wise is more generally associated with the character of Senator Langdon from Mississippi than any other stage figure of his creation. After New York had enjoyed the play for an extended season, Mr. Wise, still given valuable support by Douglas Fairbanks in the role of Bud, the exuberant secretary, toured the country so thoroughly that "A Gentleman from Mississippi" was widely known even before the local stock companies had their innings. As a stock attraction the piece was, and perhaps still is, a favorite, so wherever the photoplay goes it is likely to be received as an old friend in new guise. Of course, the same holds true to some extent in the cases of all the many plays being done into pictures, but only a few of them have equaled the mileage record of "A Gentleman from Mississippi."

Considering the nature of the story to be treated, this film is surprisingly fortunate in preserving the interesting individuality of the essential characters and the drift, if not the details, of the plot. An audience knows in a general way what Senator Langdon, Bud, and the Washington politicians are driving at, but unless it is particularly quick of comprehension, or profits by a previous knowledge of the story, Altacoola, Miss., and much that the place signifies to the schemers headed by Congressman Norton, may remain in misty outline. Looking only to the film for information, it might be difficult to gather just why Norton sells great quantities of Altacoola stock, when the plan is for a select few to hold the land and dispose of it to the Government as a naval station, why people buy it so readily, and why anything carried on so obviously as the fraud should be difficult to expose. However, it is possible to drop the whys and wherefores and follow action, of which there is plenty.

Full outlet is given the jovial humor and the honest, downright Americanism of the Senator from Mississippi, as reflected through the wholesome personality of Mr. Wise. It is a very winning characterization, enlivened by many natural touches of comedy. Langdon is first met on his Southern plantation, where he is visited by an enthusiastic delegation, which insists that he shall represent them in Washington. Accompanied by his two daughters and his intemperate son, he goes to the capital with small experience in the ways of politicians or the etiquette of official life. He takes a great fancy to the wide-awake reporter, Bud, and secures him as his secretary. Norton, engaged to the elder daughter, has induced her and Langdon's son to invest secretly in the Altacoola proposition, so that the three are really in league.

Good types were selected for the Senators and the woman lobbyist working with Norton, and scenes preparatory to the threatened passage of the bill were arranged to create a gripping suspense. All of the characters are naturally presented, whereas settings and photography may be numbered among the good points of a satisfactory production.

D.

"THE FORTUNE HUNTER"

Lubin's Latest Feature Pleasing Comedy—Ethel Barrymore's Screen Debut

Six-Part Motion Picture Production by the Lubin Company from the Play of the Same Name by Winchell Smith. Staged by Barry O'Neil.

Nat Duncan ..... William Elliott
Harry Kellogg ..... George Soule Spencer
Sam Graham ..... Charles Brandt
Betty Graham ..... Ethel Clayton
Josie Lockwood ..... Rosetta Brice
Roland Barrett ..... Joseph Kaufman
Mrs. Lockwood ..... Florence Williams
Blinky Lockwood ..... James Daly
Willie Bartlett ..... Gaston Bell
Aggie Smith ..... Ruth Bryan
Pete Willing ..... Frank Backus
Mrs. Willing ..... Clara Lambert
George Burnham ..... Ferdinand Tidmarsh
Tracy Tanner ..... Alan Quinn
Old Hi ..... Edwin Barbour
Watty, the tailor ..... Richard Wangeman
Mr. Lee ..... Bernard Beigel
Mrs. Whitmarsh ..... Mrs. George W. Walter

William Elliott brings to the picture production of "The Fortune Hunter" that elusive screen necessity—personality, backed by the art of an actor admittedly above the ordinary. He is not out of place on the screen, nor is he found in inferior company when appearing with "Barry O'Neil's all-star Lubin players." Nat Duncan was a Jack Barrymore role. As presented here we would be tempted to term it a "William Elliott part," were it not for the fact that within a few weeks he will seem quite equally fitted to a more serious role in "Experience" when that play is seen on a New York stage.

None of the Lubin features are allowed to have their success jeopardized by being given an unbalanced presentation. The present will probably serve as well as any other time to pen a tribute to the aggregation of players that has been gathered under the capable hand of Barry O'Neil. It is an organization that measures up to the standard of any featured star borrowed from the "legitimate;" a company that is worthy of being intrusted with the screening of plays that are entwined in our memories of the stage. It is a chain without a weak link.

Now to "The Fortune Hunter." The story itself is probably familiar to most of us, but there will be a natural interest in the manner in which it has been transplanted to filmland. Sam Graham, tinkering about his invention while his drug-store runs to seed; his daughter Betty yearning for the end of their poverty that she might not be forced to continually meet the taunts and jibes of the more fortunate girls of the town, are painted quickly without an unnecessary stroke. Then, far off in a college town, we make the acquaintance of Nat Duncan, when prosperity is smiling on him and he is spending with a reckless hand. His father's death leaves him penniless, and the descent from bad to worse is rapid for Nat, who first fails to make good as a business man even when aided by his college friends, and finally we see him being thrown bodily out of a cheap restaurant where he was incompetent even as a waiter.

Then, as he is debating over the relative merits of the river, poison and a revolver to settle all, the water being out of the question because "he could not swim, the poison messy, and the revolver noisy but effective," he is interrupted by his college chum, Harry Kellogg, who makes the proposition to him that means the turning point. "You want to go out to some small town," says Kellogg, "pick out the richest girl there, and marry her. I'll give you $500 as capital."

The result is that Nat arrives in the town in which the Grahams live, prepared to achieve success by marriage since he has failed at every other method. Here the picture, which has thus far had not a moment of idleness nor a second when the interest lagged, takes on an even greater charm, since its appeal is distinctive. The fancies and foibles of a small town are used to provide a bounteous share of humor which is all the more satisfying because it is intelligent humor—the director has not fallen into the obvious pitfall of exaggerating his types, nor is the comedy element dragged in to produce a forced laugh. Nat, of course, becomes the hit of the town, and Josie Lockwood, the "daughter of the richest man," sets her cap for him, to the discomfiture of Roland Barrett, hitherto the "town sport." Nat attends the church, sings in the choir, and talks Sam Graham into giving him a job. On Nat's capital the run-down drug store is quickly transformed into an establishment rivaling the flashiest of the "Great White Way." In furtherance of his bargain with Kellogg, Nat becomes engaged to Josie, though he hasn't much of a heart for the match. Betty goes off to boarding school, and when she returns, coincident with the arrival of Kellogg to look over the Graham invention, he is sure that Josie was never meant for him. But his compact must be kept, and for a while things look very blue for lovesick Nat until Josie herself breaks the engagement because a shyster detective has informed Roland Barrett that Nat is a fugitive from justice, and the latter, seeing an avenue of escape from an irksome situation, refuses to deny it. Nat loses little time then in embracing both his opportunity and Betty, and the final scene, one of the best remembered bits of the original play, shows the couple, blissfully unconscious of all but themselves, while rains pours down, drenching them to the skin.

Screen actresses are frequent who equal Ethel Clayton in charm, but few combine so appealing a personality with ability of as high an order. As Betty Graham she is eminently satisfactory. Rosetta Brice is both pretty and capable as Josie Lockwood. Charles Brandt gives us a kindly, whole-souled Sam Graham that is well worth remembering. Joseph Kaufman, wearing the sort of clothes that you read about in the mail order advertisements under the heading, "this classy suit made to order for $12.85," plays the somewhat thankless role of the "town sport" with fidelity. George Soule Spencer fits snugly into our picture of Harry Kellogg, while the balance of the parts, the majority offering opportunities for unusual "character" work, are in entirely capable hands.

The settings, especially those in the country town, deserve more extended mention than it is possible to give them here. Principally because of the lack of "staginess" and the touch of reality they are noteworthy.

"The Fortune Hunter" is top-notch comedy, presented with A1 filmcraft. The quest indicated by the title should be a successful one for the producers.

W.

"THE NIGHTINGALE"

Drama in Five Reels, Written by Augustus Thomas. Produced by the All-Star Feature Corporation.

Isola Franti, "the Nightingale" ..... Ethel Barrymore
Tony Franti, her father, ... William Courtleigh, Jr.
Andrea Franti, her brother .... Frank Andrews
Charles Marden, a young banker, ... Conway Tearle
Nathan Marden, his father .. Charles Stevenson
"Red" Galvin, a gang leader .. Irving Brooks
David Manta, musical educator, ... Mario Majeroni
Jean De Reszi, vocal instructor ... Phillip Hahn
Mrs. Belmore, a society leader ... Ida Darling
Nathan Marden II., the "new Nightingale," ..... "Bobby" Stewart
Prefect of Police ..... Henri Antisnat
Detective ..... John O'Brien
Frank, a gangster ..... Frank Dudley
Gazzi Cataani, impresario Metro Opera Co., ... M. Monet
Maid ..... Caroline French
Nois, a cabaret agent ..... Mrs. Cooper
Madonni, a cabaret entertainer .. Claude Cooper
Police Sergeant ..... Ed. West

The delicate art of building a play around a player has been practised with varying success by a sufficient number of dramatists, though not, in recent years at least, by Augustus Thomas. As a playwright, he has given every indication of believing that the play comes first and that the players

THREE STEPS IN THE LIFE OF NAT DUNCAN, "THE FORTUNE HUNTER," AS PORTRAYED BY WILLIAM ELLIOTT.

George Soule Spencer and William Elliott. Charles Brandt, Ethel Clayton, and William Elliott. The Graham Pharmacy After Its Transformation.

are there to give it expression; but as a photo-playwright, he is willing to reverse the order. Evidently the determined purpose of the All-Star Company was to find a story in which Ethel Barrymore had every opportunity, and Mr. Thomas set himself the task of devising such a story in preference to adapting a play that was essentially of and for the stage. Altogether, a wise move, for "Mid-Channel," "Tante," or any one of the subtle dramas aged by Miss Barrymore, probably would have made a sorry showing on the screen. As it is, audiences will find a stage star meeting motion picture actresses on their own ground, so to speak, and giving a beautiful performance in a quite typical photoplay story.

It is a good one, in that it affords Miss Barrymore a wide scope and permits a variety of moods seldom attainable in a strict adaptation of a play kept consistently in one key and progressing along the lines of a definite theme. Few actresses have had equal opportunities to do themselves justice when facing the camera for the first time; so it is only fair to say that Mr. Thomas achieved something well worth doing when he wrote "The Nightingale." Taking a good picture is a natural quality very much in Miss Barrymore's favor, but her playing of Isola Franti is much more than a series of pretty posturings. She shows an exceptional aptitude for making her meaning clear and giving the ring of truth to a character. Isola is an Italian girl, and whether in good fortune or ill, clothed in calico or silk, Miss Barrymore preserves the same little oddities of manner that are as thoroughly a part of the character's individuality as is physical appearence.

Then to give a suitable background for the playing of the distinguished actress, the All-Star Company built many costly sets and engaged a supporting cast of even merit. As stage pictures, the scenes of the performance of the opera, "Aida" are finely arranged and sharply photographed. Photography is clear throughout the film; in fact, and tinting is skilfully used to give atmosphere.

A brief résumé of the plot of "The Nightingale" will be sufficient to indicate that the dramatist has not drawn extensively on his originality. Isola and Andrea are the children of an Italian organ grinder. While the son passes the time in the company of gangsters, Isola accompanies her father on his daily tours of the streets, and her singing does more than the tunes of the hurdy-gurdy to attract pennies. Charles Marden, a wealthy young banker, is attracted by the pretty singer, and later, after the father has been killed by "black hand" assassins, he interests David Manta, a vocal instructor, in the girl's talent. Andrea, indirectly responsible for the death of his father, becomes a dangerous sort of vagabond.

Isola's ability is so marked that she is sent to Paris for further study, the expenses being met by Marden, although she is not supposed to be aware of this. Her success in "Aida" is instantaneous, but unfortunately on the very evening of her triumph, Marden says something about owning her because he has been paying the bills. She disappears, becomes a cabaret singer, and is rescued from this plight to repeat in New York the sensation she created in Paris. This time Marden proposes marriage, despite parental objections, and is accepted. With the marriage, the honeymoon and the change of attitude of Marden's parents, through the influence of their grandchild, the story might be terminated without an audience feeling it to be incomplete. Of course, the brother remains to be accounted for, but he is of minor importance, at best.

Mr. Thomas, however, chose to add another reel, showing how Andrea extorts money from his sister, shoots Marden, Sr., when he enters his house to steal, and is visited in his hiding place by Isola, whose mysterious behavior stirs the jealousy of her husband. A private detective is put on her track and the picture is ended in truly melodramatic fashion. Opinions may differ concerning the appropriateness of the last part of the film, but whatever the decision, there is no gainsaying the delight of Miss Barrymore's performance, or the general excellence of the production. D.

"THE KING OF THE AIR"

Three-Part Eclectic Production.

The Man ..... Rene Alazandre
The Girl ..... Gabrielle Robinne

The part that money plays in the life of the European and how very much it influences marriage is the main motive in this offering, and largely determines its development. Apparently it is not a question of caste, but the dowry plays a vital part. The players are among the best of the foreign stock companies, which is praise in plenty. Aside from its presentation the story offers little that is new.

The aeroplane accident in the last reel was a real accident, which resulted unfortunately in the death of the aviator, but which the camera caught in the semi-circle swing of the machine to the ground. The story was woven around this and shows the father, a banker, selling stock to the widow who loses her money. Then the banker forbids his son, who is engaged to the daughter of the widow, to marry the girl, since she has lost her dowry. The son would disobey, but he sees a notice of the club advertising a huge sum as a reward for the winner of a certain race, and he enters. The girl, who has assumed a position as Red Cross nurse and is sent to the field hospital, brings him back to the emergency hospital after the fall.

After his recuperation the young man intends to join the army aviation corps, again at a huge salary, but the girl writes him a letter asking him to accede to his father's wishes. The father happens to read this dutiful letter and repents. He brings the girl to his son, and with a "Bless you my children," the offering ends.

Some very enjoyable panoramas were taken from the aeroplane as it skimmed over the country, this including a race with a train. F.

The Man Who Never Was Kissed (Victor, Oct. 9).—Platonic love is met at a house party of young people and completely vanquished before the two reels of this film have been run. Florence Lawrence triumphs over the modern Plato, in the person of Mat Moore, and the man who never was kissed is entirely prepared to experience the sensation. Many plaster busts of the revered philosopher are dashed to pieces on the floor. The plot development of the picture is in the main farcical, but it has more point and substance than the customary run of farces, and the chief characters are given a humorous presentation by Miss Lawrence and Mr. Moore. Plato spreads his gospel of passionless love at a house party until the other guests rebel. Flo is commissioned to humanize the man by the nearness of her presence and the touch of soft hands. She flirts her way into the position of secretary to the cold student. Next she becomes his wife that Plato may illustrate his theory of intellectual unity and connubial aloofness. They live together, yet very much apart, and at the next house party they attend there is much confusion over the apportionment of rooms. Poor Plato is forced to pass an uncomfortable night on a stone bench in the garden. But when Flo finds a note from his wife stating that she is about to leave him, the troubled philosopher thinks it well to forego the practice of what he preaches. The contrivable incidents for this pleasing production are most attractive. D.

BOOK REVIEWS

"THE THEATER OF SCIENCE"

It is hard to classify "The Theater of Science," Robert Grau's latest contribution to the literature of the stage. It is not an encyclopedia, for while a multitude of points are covered in its close to four hundred pages, there is much of vast importance left untouched. It is not a history of the motion picture, since too much of the material given smacks of being hearsay; the authoritativeness of the historian is absent. Rather, "The Theater of Science" is a chatty, rambling journey through filmland, recording some of the history of the art, much of the personal side of the men concerned in it; but in truth it must be said, too frequently inaccurate to be unqualifiedly recommended.

Mr. Grau's story of the early days of the film art gives evidence of painstaking study by a man who has attempted to give credit to all of the forces that contributed to starting the picture on its way. These chapters are by far the most valuable of the work. Gradually coming down to the present, Mr. Grau takes up all of the prominent film men of the day and gives a chatty account of their careers. These pages do not measure up to the value of the earlier chapters. The wheat is not separated from the chaff, and frequently we are rudely transformed from Mr. Grau's interesting style to the boastful sentences of the press agent. A first-hand, intimate knowledge, backed by a true perspective is not noted. The treatment is disconnected, the balance between the important and unimportant not observed.

"The Theater of Science," however is a welcome addition to the all too scarce literature of the film world, since it brings us a step nearer to the day when some writer, speaking with authority, will give us the work that will live, that will be the lasting monument to the art that has so far proven too big a subject for those who have turned their pens to it.

"In the past I have agreed with Thomas Carlyle that silence and action seem contraries, but are often seen in operation. But in this instance I can hardly restrain myself from telling the motion picture world about our capturing 'THE SEATS OF THE MIGHTY.' I consider this picture the great American Masterpiece."
LEWIS J. SELZNICK

TWO MIGHTY FORCES JOINED
THE WORLD FILM CORPORATION
HAS THE HONOR OF ANNOUNCING THAT IT HAS ARRANGED WITH THE
COLONIAL MOTION PICTURE CORPORATION
FOR THE PRODUCTION OF SIR GILBERT PARKER'S FAMOUS NOVEL
"The Seats of the Mighty"
(CONTAINING 9,000 FEET OF THRILLS)
the greatest screen production ever undertaken in America, the result of unlimited capital and the best trained talent under the direction of T. Hayes Hunter, by a superb company of Broadway stars. WITH LIONEL BARRYMORE, supported by Millicent Evans, Lois Meredith, Thomas Jefferson, Glen White, Clinton Preston, Harold Hartsell, Grace Leigh and Marjorie Bonner. "The Seats of the Mighty" is the most ambitious photo-play ever produced in America and it will be a SPECIAL RELEASE OF
WORLD FILM CORPORATION
Lewis J. Selznick, Vice-President and General Manager
130 West 46th Street, New York City
23 Branch Offices throughout the United States and Canada

THE OZ FILM MFG. CO.
ANNOUNCES THE RELEASE OF
The PATCHWORK GIRL OF OZ
By L. FRANK BAUM—IN FIVE PARTS.
Original Music by L. F. GOTTSCHALK.
THROUGH PARAMOUNT PROGRAM, SEPT. 28TH
A PHOTOPLAY EXTRAVAGANZA
WITH A LAUGH, A TEAR AND A THRILL.
A play for young folks and folks who never grow old. Proclaimed by critics a masterpiece, and something new in filmdom. The Morning Telegraph says: "The Patchwork Girl of Oz" is a star to which the exhibitor need not hesitate to hitch his wagon.
Plays The Strand, This Week.
Go—See—and Judge for Yourself.
The Oz Film Manufacturing Company
Studio and Laboratories, Santa Monica Boulevard,
Gower to Lodi Streets, Los Angeles, Calif.
NOW READY—"THE MAGIC CLOAK OF OZ."

"THE BELOVED ADVENTURER"

We have received our copy of "The Beloved Adventurer," the published version of the Lubin serial now being released in fifteen installments. Emmet Campbell Hall, who had secured a worth while position for himself in the world of letters before he decided to devote his talents entirely to the picture screen, has returned to his first love temporarily by writing the book based on his own scenarios. That his pen has not rusted is evident, for "The Beloved Adventurer" makes every bit as interesting a book as it does a photoplay, which is praise indeed when the author's style must combat the merit of the Lubin players.

The entire fifteen stories of the Lubin serial are contained in the book, which is tastefully bound in cloth and contains a score of half-tone illustrations taken from the picture. Each installment of the picture is treated as a distinct short story, though, of course, there is the thread of Lord Cecil's personality running through all.

JOHN JOHNS, well known along the Coast, is with the Frontier. He is a character actor of ability, and in addition will have charge of the stage mechanics.

EDYTHE STERLING has again returned to her old love, the Frontier, after a vacation of six months.

REVIEWS OF FEATURE FILMS

"SPARKS OF FATE"

Two-Part Essanay Production Released Sept. 18.

Wilbur Burns ..... Bryant Washburn
Frank Graham ..... Francis Bushman
May Donald, their sweetheart. Ruth Stonehouse

One wishes that the picture public across the waters were not so engaged in furnishing material for the weekly news pictures, for we should like them to see this offering. It is one to be proud of, and also one which might be a lesson to our foreign cousins. It takes up the problem which they have handled so often, that of the girl and the two men, and in a perfectly frank and fairly honest way proceeds to relate the men's efforts to win the girl. There is none of the oiliness on the part of the villain, nor suppressed emotional love on the part of his more fortunate rival. The men in the American way recognize their rivalry and fight it out.

Many a heart will beat faster at the scenes surrounding the sending of the wireless messages and the shipwreck, and at the final dynamic meeting between the two men. It is the healthiest, most artistically presented sort of melodrama. Its characters strike one as clean cut and understandable.

As the favored man, Francis Bushman gives some of his best work; in fact, there are numerous scenes that show him at his best. Bryant Washburn is a most detestable of villains, and we can thoroughly sympathize with this clever actor's work.

The two wireless operators, in love with the same girl, play a game of cards to see which one will leave the field clear for the other. Frank, who is the favorite, is thus willing to take a chance, while the other man of the meaner nature uses concealed cards to win. He has to silence an onlooker, a witness to his methods, with hush money.

Frank leaves on the steamer, and that night in a terrific storm the steamer starts to founder. Taking the place of the operator, who is killed by lightning, he sends his "S. O. S." message, which the operator on land receives. The latter fails to send for help, knowing his rival to be on the steamer, and the morning finds Frank picked up by a hydro-aeroplane. Delirium keeps him in the hospital, while the other operator becomes engaged to the reluctant girl. On the day of the wedding Frank hurries home, again by means of the spectacular water craft, and arrives in time to confront the other man. F.

"WHEN YOUTH MEETS YOUTH"

Drama in Two Parts. Produced by the Cines Company. Released by George Kleine Sept. 15.

It is possible to enjoy the artistic excellence of Italian pictures, such as this, without taking much stock in the plot thread that binds the extremely pretty scenes together. Most of the settings in these two reels are charming, and there will be no dispute about the engaging qualities of the young woman concerned in the emotional collision between youth and youth. All of the players, in fact, seem a bit superior to the tale they are required to interpret. One reads the title, meets the aged father, the scapegrace son and the pretty girl, and knows about what is going to happen without being told.

The father casts the son into the outer world because he not only gambles, but to make matters worse, he always loses. We are not told how Henry accumulates money on his own account, but at any rate he remains well dressed, lives at fashionable hotels and travels. It is on one of his journeys that youth first meets youth in a dining car. Cupid springs out from under the table. Sylvia knows that she is engaged to wed an aged banker, but she doesn't know that such a marriage would make her the foster mother of Henry, who is passing under an assumed name. She struggles between love and duty. All three remain in ignorance of their odd relationship until near the close of the film, when Henry is wounded in a duel and father and sweetheart meet at his bedside. The elder man, conquering his grief, refuses to stand in the way of a union between youthful lovers. D.

"JIMMY"

Two-Part Production by Scott Sidney from the Script by Thomas H. Ince and Richard V. Spencer. Released Oct. 15.

Jimmy ..... Cyril Gottlieb
His Mother ..... Gertrude Claire
Mary, his crippled sister ..... Mildred Harris
Dr. Lobel ..... Charles French

The practises of the Orthopedic surgeon receive their attention in this one-reel play and remind us strangely of the visits of some surgeons to this country in the past. There is not much material here that is unexpected, yet it possesses a certain appeal in its message of human suffering. Especially is this true where the halt and the lame come to the free clinic to witness the operations on the patients who beg to be treated. Big business is evident at the last in the attempt to stop the ship on which the doctor intends to sail, but the reason for his sailing seems out of keeping with the character that he exhibited during the rest of the offering. Padding, some of it undoubtedly is, but of such intimate kind and withal so illustrative of the character of the newsboy that it passes readily as material contributory to the exigencies of the action.

Jimmy is a very helpful person about the house with his invalid sister in helping his aged mother and in selling papers on the street. He reads about the advent of the famous orthopedist and conceives the idea of having the surgeon treat the sister. The ante room to the clinic is full and Jimmy has a hard time keeping the place in line which he is saving for the crippled child. Then scenes switch to the operating room, where various "operations" are performed by flexion methods by the surgeon, who was rather demonstrative for this type of person. But the time has come to leave for his steamer and Jimmy begs him on his knees to operate on his sister before he goes. The steamship owners promise to delay the steamer, but even that is not enough time, for the boat leaves her dock before the doctor arrives. The operation proves a success, so that Jimmy prays that the good doctor may catch his boat, which he does by the aid of a tug. F.

"THE WORD OF HIS PEOPLE"

Two-Reel Kay-Bee Drama Produced by Jay Hunt from the Scenario by C. Gardner Sullivan and Thomas H. Ince. Released Oct. 16.

Colonel Scranton ..... J. Barney Sherry
Lieutenant Drake Scranton, his son. Charles Ray
Lieutenant Orth, his rival ..... Webster Campbell
Iris Whitley, the ward ..... Elizabeth Burbridge

There is enough of novelty to this two-part feature to make it invigorating, as far as the interest is concerned, and its characters are clearly drawn with the photography up to the usual N. Y. M. P. standard. Brilliantly the scenes flash by, but the first part of the offering fails to excite the interest of the last. The wish of an old dying man to have a certain marriage carried out is the fairly evident design of this preliminary part and the carrying out of the wish, and its consequences concern the more acceptable latter part. An Indian sally against the garrison brings the old rush and pursuit and gun firing to the fore once more.

The lying father sends for his son, a lieutenant at a distant military post, and on his arrival sends his ward out of the room. He then pictures for the son how years before in an Indian assault he was one of the sole survivors and found his way to the cabin of a woman who nursed him back to health. He promised, in gratitude, to do anything that he could for her, and some years later accepted her daughter as his trust when her mother died. The father, first reading his son a homily upon the word of the Scrantons, exacts from him a promise that he will marry the girl, and dies. This death is one of the most natural and stands as a tribute to the fine work of Mr. Sherry.

The Indian attack follows an incident of the plains, and so sudden does it come that the lieutenant and the ward and the man she loves have barely time to escape on the ponies that the Indians have left outside the stockade. The son elects to defend the pass, standing on quicksand, and thus saves the girl and the man she really loves, while he gives up his own life that she may be happy. He sinks in the sands. F.

"THE MASTER FORCE"

Cines Drama in Two Reels. Released by George Kleine, Sept. 22.

"The master force," which is love, has its off moments in this drama, and on that account there is enough of a story to fill two reels. Had "the master force" followed the straight and narrow path through the mining country of Brazil, there would have been insufficient excuse for the photographing of a large number of attractive scenes in mountainous regions and beside torrential waterfalls, where a hitherto blameless young doctor is led astray. In such pleasing surroundings he dallies with a deceptive imitation, which he mistakes for the "master," and his error is not rectified without some heartaches and tears. The Cines actors seldom have an opportunity to laugh, but they are adepts at the gentle arts of loving and weeping.

It happens like this: A village doctor, presumably in Italy, thinks that he discovered a sure cure for tropical fever. He can't be certain, however, until he has experimented on a patient, and no one in the neighborhood is suffering from fever. His sweetheart, a school teacher, inoculates herself with a germ that she may be taken ill and thus test the value of the remedy. It saves her life, and Dr. Ford's reputation is made. On the strength of it he is called to Brazil to rid a mining camp of an epidemic of fever. Once more he is successful, even in preventing the death of the owner of the mine, who has a pretty daughter. Ford so far forgets himself as to fall in love with the daughter, and the school teacher, waiting at home, reads all about the pretty South American romance in a newspaper. Not at all impressed by its prettiness, she goes to Brazil. Her attitude is so resentful that she smashes the bric-a-brac in Ford's room, and in so doing overturns a lamp. The doctor saves the girl from the resulting fire and concedes that his feeling for her represents "the master force." There is really nothing for the other young lady to say.

Scenically and photographically, the picture is excellent, and in combination with the visual attractions, the story is good enough to hold the attention. D.

Newest Selig Winners

YOU WILL FIND THEM PROFITABLE

BIG WAR PICTURES RELEASED REGULARLY

Every Monday and Every Thursday

HEARST-SELIG NEWS PICTORIAL

FIRST IN WAR FIRST IN PEACE FIRST IN POPULARITY

BOLD, FEARLESS, INTREPID, CLEVER, EXPERT CAMERA MEN

With the German Army and Navy With the French Army and Navy
With the British Army and Navy With the Russian Army and Navy
With the Austrian Army and Navy, Etc., Etc.

Order by wire or letter from your nearest Exchange, General Film Co.

SELIG CURRENT RELEASES FOR WEEK OF OCTOBER 12-17

Released October 12
THE DREAM GIRL
Two Reels
A thrilling and exciting Selig sea-drama, wonderfully portrayed by TOM SANTSCHI and BESSIE EYTON, and other Selig stars. Love and adventure intermingled.

Released October 12
HEARST-SELIG NEWS PICTORIAL
One Reel
Showing latest news pictures from the European war.

Released October 13
THE MEXICAN
One Reel
A typical Selig Western drama, depicting the tale of a courageous revenge.

Released October 14
THE MYSTERIOUS BEAUTY
One Reel
A laughable, Selig farce-comedy, picturing the misadventures of a gullible young swain in search of a sweetheart.

Released October 15
HEARST-SELIG NEWS PICTORIAL
One Reel
Big war pictures direct from European battlefields.

Released October 16
THE MAN-HATER
One Reel
A boisterous, Selig farce-comedy, showing how Cupid juggles the resisting hearts of human kind. Full of comical scenes and big laughs.

Released October 17
THE WOMAN OF IT
One Reel
An extraordinary, Selig psychological drama, depicting a startling vision of love in the primitive age.

Released OCTOBER 15—GARRISON'S FINISH—SPECIAL
LATEST SELIG THREE-REEL FEATURE
From the popular novel written by W. B. M. FERGUSON
A thrilling, gripping, exciting Selig production filled with action, produced as only Selig can. Thousands of people shown in the most exciting race track scene ever filmed. A wonderful production, true to life; filled with spectacular effects, startling realism, and telling a beautiful love story.
Wire or write your order at once to Special Feature Department, General Film Co.

Watch for "THE ROSARY"
Another big Selig gorgeous production from the inspiring drama, staged by ROWLAND and CLIFFORD

State Rights for "THE SPOILERS"
Make big money. Wire or write for terms. Desirable territory still open.
Fortunes are being made

Brilliant 4-Color Posters and Heralds Ready for All Selig Releases

ALL SELIG PICTURES RELEASED THROUGH GENERAL FILM CO. Ask Your Exchange

THE SELIG POLYSCOPE COMPANY
General Offices, 20 East Randolph St., Chicago, Ill.

GILES R. WARREN
Producer of Feature Films
Selig Polyscope Co. Chicago

MARSHAL NEILAN
Managing Director
KALEM CO. Hollywood, Calif.

Late Releases: "THE CHANGELING" "THE DEBT" "THREE MEN AND A WOMAN"

EARL METCALFE
LUBIN Direction GEO. TERWILLIGER

WILLIAM F. HADDOCK
Holland Film Co. Boston

Sayings of "Silent Bill"
"Some people get paid for their work, but they should get peeved"

VITAGRAPH

6A WEEK—"Life Portrayals"—6 A WEEK

"WHEN THE GODS FORGIVE"—Drama — **Monday, Sept. 28**
By an unforseen intervention, a man is saved from burning at the stake. His timely deliverance makes him a model husband and exemplary citizen. An all star cast.

"REGAN'S DAUGHTER"—Two Part Drama — **Tuesday, Sept. 29**
An outlaw saves the life of the detective who captures him, at the sacrifice of his own. The detective marries the man's daughter, but never lets her know her father's real character. HARRY NORTHRUP, DOROTHY KELLY, GEORGE COOPER and JAMES MORRISON are the principals.

"THE HEART OF SONNY JIM"—Comedy-Drama — **Wednesday, Sept. 30**
For the sake of "Mother Dear," Jim sells his dog. He is taken sick and the return of his pet brings him happiness and health. BOBBY CONNELLY is the little role.

"THE LOVE OF PIERRE LAROSSE"—Drama — **Thursday, Oct. 1**
At the cost of his own life he saves his rival from a raging forest fire. He does it for the sake of the girl he loves. GEORGE COOPER, DOROTHY KELLY and JAMES MORRISON are the leads.

"EATS"—Comedy — **Friday, Oct. 2**
Two hungry tramps by strange and funny means satisfy their appetites. They land in jail with stomachs full and faces wreathed in smiles. BILLY QUIRK and LEE BEGGS as the tramps.

"THE ROYAL WILD WEST"—Two Part Comedy — **Saturday Oct. 3**
Deucedly funny! Cowboys, Indians and Ranchers are all English, you know. They have never been in America and have a Wild West of their own. The funny part of it is—they make a tremendous hit. SIDNEY DREW is the hero.

SIX A WEEK

"FISHERMAN KATE"—Comedy	Monday, Oct. 5
"HIS UNKNOWN GIRL"—Two Part Military Drama	Tuesday, Oct. 6
"KILL OR CURE"—Vita-Laugh Comedy	Wednesday, Oct. 7
"THE LOAN SHARK KING"—Drama	Thursday, Oct. 8
"JOSIE'S LEGACY"—Comedy	Friday, Oct. 9
"THE ROSE AND THE THORN"—Two Part Drama	Saturday, Oct. 10

Vitagraph One, Three and Six Sheet Posters

The Vitagraph Co. of America E 15th St. & Locust Ave. BROOKLYN, N. Y.

RELEASED

A MILLION BID	5 Parts
GOODNESS GRACIOUS	3 Parts
MR. BARNES OF N. Y.	6 Parts
LOVE, LUCK & GASOLENE	3 Parts
CAPTAIN ALVAREZ	6 Parts
SHADOWS OF THE PAST	3 Parts
BINGLES' MELODRAMA	3 Parts
MY OFFICIAL WIFE	5 Parts
UNCLE BILL	3 Parts
THE PAINTED WORLD	3 Parts
FLORIDA ENCHANTMENT	5 Parts

State Rights **THE CHRISTIAN**
Vitagraph-Liebler Co., 116 Nassau St., N.Y.

As Presented at the
VITAGRAPH THEATRE
NEW YORK CITY

BROADWAY STAR FEATURES
Produced by the VITAGRAPH CO. OF AMERICA

For Terms and Particulars apply
General Film Co.'s SPECIAL SERVICE
By arrangement with
BROADWAY STAR FEATURES CO., (Inc.)

COMING
Broadway's Greatest Sensation
The Smashing Hit
"413" 3-Part Detective Drama with a Thousand Thrills
The Most Realistic Train Wreck Ever Filmed. All Star Cast
—AND—
Filmdom's Laughing Success
THE WIN(K)SOME WIDOW Four Parts—with Clara Kimball Young Her Famous Work and Greatest Cast in Comedy

LICENSED FILMS

Percy Pimpernickel—Soubrette (Kalem, Oct. 15).—Hale and hearty is the verdict for this one thousand feet of comedy by Edwin Ray Coffin; hale in the direction and hearty in the uproarious laughter that must greet its appearance before any audience. John E. Brennan is the soubrette "girl" of the future when women are shown as wearing the male attire of the present days, and men are the meek and humble specimens that sit home and darn stockings. This gentle form of ridicule is greeted by sallies of laughter at each new innovation on the part of the director and author. Then, when the mannish young woman elopes with the effeminate man against the desire of her assertive mamma and the meek father, they are forced to live in poverty, where a year later finds them with the proverbial child. The woman has grown very rough in the meantime, which is most evident from her appearances. The grandparents are reconciled to the young couple by the little baby of course, and the reel ends with a "God bless you, my children!" which is bestowed by the mother. Among the hits of the play are the male chorus in the theater and the latest styles in men's dress suits.
F.

From Peril to Peril (Kalem, Oct. 17).—We'll wager there are no mollycoddles in the cast that Director J. P. McGowan selects for his plays, and we think that a faint-hearted actor would about as soon hear that he is cast for McGowan's company as he would that he had been drafted to fight with the Belgians. But whatever the peril and the offering is well named in that respect, McGowan takes the lead himself. He is the chief bad man, and as such goes through the hardest "deal." When the drawbridge—the vertical kind—swings upward, it is McGowan who makes the first dive into the depths below and in the subsequent fight in the waters it is McGowan who is taken out the last. "The Hazards of Helen" are well taken care of by the daring of McGowan. Thrills, perils, and action concentrated are the means by which he keeps a brightly opening story on the quick march. The yeggmen who rob the safe and tie up the telephone girl, who rip out the partition and attract attention, comprise the first part of the film. Then the pursuit which ends, after a few more thrills, at the ascending drawbridge. It is very full of vigor, and well taken.
F.

The Fable of One Samaritan Who Got Paralysis of the Helping Hand (Essanay, Sept. 23).—The good "Sam," in this case is Thomas Commerford, who as the kindly old man is shown by George Ade to be the mark for about every kind of a "touch" imaginable. The subtitles with their slangy expressions were the unceasing source of mirth; they possess the same punch that the unique phraseology of Mr. Ade's "Fables in Slang" do. Concerning the old man, he says that "He had enough of the milk of human kindness in him to start a philanthropic dairy. The shake-down artists could spot him a mile; his office was coagulated with panhandlers." Among those who come to pester him is one with the secret signs of his lodge who sells him a ticket for the annual picnic of the Red Camels, to be held at White Birch Grove, and the lady named "Angelina Nightingale" who solicited for the Society for Raised Letters for the Chinese Blind. Finally, changed by the continual drain on his good nature, he changes the "Welcome" sign on the door mat to "Beat It," and uses various other methods of discouraging the beggars. The fable is, "Bread cast upon the waters will come back as sponge cake." The laughs are numerous, and the offering is shown in the best vein of good picturing.
F.

A Just Punishment (Selig, Sept. 23).—Baby Lillian Wade, that most enjoyable child actress, saves this film from inanity. The same subject was used only the other day, by a different company, with total success. It concerns the turning of the cat by the company and the grave possibilities which this presents. There fails to be any vital motive, except in the taking away of the little child, and this, of course, is entirely wrong. It seems as though this might be a slice of melodrama, whose answer is forbidden by the thousand-foot mark. Edward J. Le Saint is the producer. The husband and wife are both schemers, and his rich uncle buys up all of the worthless "Battle Axe" stock that his nephew is promoting. He also goes to live with the nephew and his wife at their invitation, and finds that they do not care for their darling child, which he soon adores. The wife finds out about his purchase of the stock, and on hearing of the shutting off of the gas, leaves the pets open in his room that he may be asphyxiated. The husband, coming home drunk, receives the fumes instead, but is rescued in time. Then the uncle takes the little girl to live with him, using the worthless stock to threaten them with.
F.

The Wise Detectives (Lubin, Sept. 23).—A man leaves a bag containing money at a police station for safe keeping. Planning to make way with the bag, a crook fools the entire police force with notes, stating that the spoils of a robbery will be divided that evening, the notes designating the time and place. While the detectives are gathering at the rendezvous and mistaking one another for the thief, the instigator of the trick walks off with the money. Where the police have failed, a woman succeeds in capturing the man and saving the money. An ordinary burlesque, opening a reel with A Six-Foot Romance. E. W. Sargent is the author.
D.

The Plumber's Picnic (Biograph, Sept. 24).—For the humor in this burlesque, closing a reel with The Fall of Muggs-Bound Hicks, the producer depends on the ridiculous predicament of a man and two women, who accidentally release a flood of water into the kitchen. The plumbers are spending the day at a picnic, and before one can be summoned several feet of water turn the room into a bathing pool. The women, floundering about helplessly, are amusing after a very obvious fashion.
D.

Slippery Slim and the Green-Eyed Monster (Essanay, Sept. 24).—Victor Potel, Harry Todd, and Margaret Joslin, the trio of players, being featured in the Slippery Slim films, deserve stories with more comedy substance than is found here. There might be enough plot to make A good half-reel, but extended to a full reel it drags. Slim's jealousy is aroused when Sophie invites Pete to spend the evening at her home, the absence of Sophie's father being guaranteed. Slim prepares a loaded cigar for his rival, but this being refused he follows in his steps to stir up what trouble he can. The father presents an Slim, instead of Pete, who is hidden behind a curtain, and thereafter the picture reveals a three-cornered struggle with the inevitable chase along a country road. It is doubtful if any set of players could put much spirit into such unlikely material.
D.

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Company
CURRENT RELEASES: **"THE BELOVED ADVENTURER" SERIES**
Fifteen Photoplays, and in Book Form

GEO. W. TERWILLIGER
WITH LUBIN
AUTHOR AND PRODUCER

GERTRUDE ROBINSON
INGENUE
FEATURED with RELIANCE and VICTOR and late of the BIOGRAPH
AT LIBERTY — Address 140 Wadsworth Ave., New York.

FRANK POWELL
FEATURE DIRECTOR
NOW SHOWING
The Stain—6 Reels; The Cornic—4 Reels; All Love Ensuing—3 Reels
Pathe Made
COMING
The Twins—6 Reels
Eclectic Releases
Address SCREEN CLUB, New York

WEBSTER CULLISON
AMERICAN-ECLAIR — MANAGING DIRECTOR IN-CHIEF — ECLAIR FILM CO.
LUCIE K. VILLA, LEADS
4 Stock Companies
Studios—Tucson, Arizona

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

REVIEWS OF FEATURE FILMS

"THE REWARD OF THRIFT"

Three-Part Production by the Vitagraph Company in Co-operation with the Savings Bank Section of the American Bankers' Association. Written by Edwin M. La Roche and Picturized by George Ridgewell. Produced by Ned Finley and Tefft Johnson. Released Sept. 19.

Ned Carney, iron worker ..... Tefft Johnson
Nell, his wife ..... Rose E. Tapley
Fay, his daughter ..... Lucille Hammil
Bill Lafferty ..... Ned Finley
Red Grogan ..... Jack Harvey

The serious side of the offering is, of course, ever uppermost in this screen treatise, which was all but staged by the Bankers' Association as a lesson in thrift, and in its purpose is comparable to such offerings as Romaine Fielding's "The Harmless One," the "Safety First" film which this same company produced last Winter, or the "tuberculosis" subjects which another company releases in conjunction with the "tuberculosis" society. Thrift is the subject, and to show the effects of not saving, all but the thrifty are shown as drunkards. While the comparison would be legitimate in a drama, the fact that this is a sermon on the subject, should cause the authors to pause. Many people spend all their money, but it is not always for drink. Such as give their all to charity, or to making themselves and others happy in ways that are far from the back door of the saloon, seem not have received consideration. However, this is not the only feature in which the script reads like a real estate or savings bank statement. There is a strain of idealism throughout the play, and it even manages to convert the villain into another saving and happy individual before the final scene. It remains true to its pamphlet preaching in praising prosperity and decrying poverty; it shows the workman happy in his thrifty home, being in this respect a sort of workingman's treatise. His home and his work and his pleasure are all pictured at one time or another. That it fails to work up into much of a plot is relieved by the fact that the pictures dealing with the structural iron work where the men swing at dizzy heights over the highest buildings, or later where they are at work in the caisson foundations for one of the skyscrapers, are parts of the film full of unusual interest. Many have tried to peer at the "ground hogs" on their foundation work in vain, and it is a privilege to witness the workings and the dangers of this engineering feat through the comprehensive eyes of the directors and their clear camera.

Tefft Johnson and Ned Finley make a clever pair of workmen. There is none of the softness that is visible in many actors. The virility and the hardness of the structural worker seems to fit them. Perhaps the finest work should be attributed to Rose Tapley, as the lovable wife, who cheered the home of the worker.

Specially written as it was, the offering lays much stress on the going to deposit money in the bank and the finger print system by which the illiterate are protected. Perhaps the last few hundred feet, where the man who still drinks is detected trying to steal the money that his erstwhile companion has to his credit, could have been eliminated without much hampering the preceding action. Perhaps, also, some of the caisson detail, such as the hospital lock, where men, affected by the pressure, are treated, could have been eliminated, interesting as all these features were. For those who like their facts to come to them in mellifluous manner, it may seem that the direct thrust of information here delivered was, in spots, too ungarnished. F.

"THE LIVID FLAME"

Two-Part Selig Polyscope Offering, Written by W. E. Wing and Produced by F. J. Grandon. Released Sept. 21.

R. Harm Burkhart ..... Lafayette McKee
James McNair ..... Earl Foxe
Henderson ..... Charles Wheelock
Mrs. McNair ..... Adda Gleason

Must there always be a sacrifice on one's part to help another human being? Must age always forego its pleasures in helping youth out of its difficulties? These are some of the questions which assert themselves in this sermon on temperance. It is one of the best of its kind; in fact, it is almost in a class by itself. Its author, William Wing, has probably done more in this twenty minutes of screen preaching than many a preacher, or many a Chatauqua in its more lengthy efforts. It is an unforgettable lesson.

The sight of the young fellow hopelessly given to the craving for alcohol, trying to conceal the fact from his wife and young child, succeeding for a time, and then, at the behest of the politician, for whom he also happens to be working, acceding to his demands and once more drinking a glass of whiskey. What more natural way of being forced to drink? In this case it leads to a recurrence of the old habit and the neglect of his business. He even fails to answer a suit that the trust has filed against his employer. Reeling home one night his condition comes to the latter's notice, and he helps him up the porch and into the sitting room. His reproach brings back the answer: "It is you who have made me a drunkard," etc. The repentant business man and political candidate writes to his campaign managers that, because of certain events, he must decline to run for office, and he leaves with the young fellow for his cabin in the woods, there to fight it out with him, to help him overcome the craving.

Much has been written about the conquering of the liquor madness, and it is usually acknowledged to be more or less of an internal struggle, but Mr. Wing has his character affected by the sacrifice of his benefactor, which finally comes to his benumbed conscience. With this fine example he is stirred to renounce liquor forever. A happy return to his family is contrasted with the bankrupt but contented man who has done his duty.

Earl Foxe, the incautious youth who drinks, and Lafayette McKee, the elderly and responsible man who makes it his duty to see to the younger man, are two perfect characters. The quiet, unassuming assured acting by the elder and more experienced man is finely contrasted with the more volatile, more excitable disposition of the youth. It would seem impossible, almost, with as good looking a wife as Adda Gleason at home to want to patronize very many saloons on the way home. F.

"THE RING AND THE BOOK"

Biograph Drama in Two Reels. Based on a Poem by Robert Browning. Released Sept. 23.

Pietro ..... Jack Drumier
Violante ..... A. C. Marston
Guido ..... Hector V. Sarno
His Mother ..... Mrs. La Varnie
Pompilia ..... Marie Newton
Priest ..... Alan Hale
Caponsacchi ..... E. Cecil

Browning's poem has been given a dignified and sympathetic interpretation in this quite elaborate Biograph film. Settings and costumes, necessarily very important adjuncts to a work of this description, are evidently the result of a careful study of the period and scenes suggested by the poet's verses. Of disillusionizing anachronisms the picture is delightfully free, whereas there is much in the way of interior staging that is rich and highly effective—the backgrounds for the trials of Caponsacchi and Guido, for example. The grouping of the "extras," whose duty it is to supply atmosphere, adds considerably to the effectiveness of the strongest dramatic moments the picture offers.

Perhaps the most pronounced virtue of the film, however, is in the excellence of the characterization, demanding, and almost invariably receiving, acting quite out of the ordinary. The Count Guido of Hector V. Sarno possesses all of the objectionable attributes Browning bequeathed on one of the most thoroughly evil villains he ever conceived. Mr. Sarno looks the part and plays it forcefully. Violante and Pietro are made true sketches of Italian characters. Marie Newton suggests the youth and innocence needed for an appealing portrayal of Pompilia, and Caponsacchi is extremely well interpreted by E. Cecil. It is difficult to see where the Biograph Company could have improved on the actors chosen for this production.

The plot of the poem is followed with sufficient fidelity, beginning with Pompilia's adoption by Pietro and Violante. Then comes a lapse of years, and the adopted daughter, still a young girl, is betrothed to Count Guido, who, finding that the expected dowry is not forthcoming, wreaks his vengeance on Pompilia. The interference of the priest, Caponsacchi, and the reprisals of the Count and his hired assassins afford opportunity for scenes of dramatic power. D.

"THE WAR OF WARS"

Six-Reel War Drama Released by the Ramo Company. Written by Paul M. Potter.

Undoubtedly this caption comes in ultra-timeliness for release; the producers have timed well their opportunity. That it is a film in which battle and love affairs are intimately concerned is the most apparent fact. Sometimes the love affairs seemed to get the upper hand, setting one to wondering whether it might almost not have been named "The War of the Sexes." This phase of it passes and the plot continues in depicting the adventures of the girl. The first reel and the last show much of the military maneuvers. There are many scenes, and their smoke and counter marching will satiate the onlooker, the most carping military critic.

The villain at first shows the German officer, proud, conceited, insolent, what the Germans themselves would term a *herl*. That he should have a high position among the officers speaks rather against the German viewpoint. Later, and in entire keeping with the proclamation of the President, by which, incidentally, the film might well be preceded, the villain turns ideal, while the lead in the beginning, due to plot exigencies, becomes the unmitigated "heavy." The picture opens with the close-up portrait of the Imperial Kaiser of all the Germans, and then follows with a composed and dignified portrait of President Poincare. Having won their way into the town the Germans proceed to make their presence obnoxious by their insolence and home-making propensities. The daughter of the chateau owner and the insolent German and her French brother then enact their triangular episode, this also including the introduction of what we are informed are "dancing girls," although the director failed to show them in any terpsichorean movements. Then the French come, a bridge is blown up, incessant fighting ensues, and after a squad of soldiers and the turned-villain have both been killed rather fortuitously by shots from the enemy's cannon, the film ends. F.

LUBIN

MASTERPIECES

IN PREPARATION

ROSE COGHLAN and ETHEL CLAYTON in

6 Reels "THE SPORTING DUCHESS" By CECIL RALEIGH Produced by BARRY O'NEIL

RELEASED—FOUR BIG DRAWING PICTURES

(Through the General Film Special Service)

6 Reels "THE FORTUNE HUNTER" By WINCHELL SMITH with WILLIAM ELLIOTT Late Star of "Madame X" Co. Produced by BARRY O'NEIL

5 Reels "THE HOUSE NEXT DOOR" By J. HARTLEY MANNERS Produced by BARRY O'NEIL

6 Reels "THE WOLF" By EUGENE WALTER Produced by BARRY O'NEIL

3 Reels "MARAH, THE PYTHONESS" By CLAY M. GREENE Produced by JOSEPH W. SMILEY

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER" 3d of Series—"AN AFFAIR OF HONOR"—Drama — Monday, September 28
"JINKS AND THE BARBER" / "JEALOUS JAMES" Split Reel Comedies — Tuesday, September 29
"HIS BROTHER BILL"—Drama—Two Reel — Wednesday, September 30
"HIS FIRST CASE"—Drama—Two Reel — Thursday, October 1
"THE GREATER LOVE"—Drama — Friday, October 2
"ON CIRCUS DAY"—Comedy — Saturday, October 3

Special One, Three and Six Sheet Posters

LUBIN MANUFACTURING CO.

PHILADELPHIA, PA. Chicago Office, 154 W. Lake Street

SEE AMERICANS FIRST

Flying "A" and American Beauty Feature Films

JAILBIRDS

IN TWO PARTS

A Convincing Drama Depicting a Thrilling Western Career.

Under direction of SYDNEY AYRES Release Monday, Oct. 12th, 1914

AMERICAN "BEAUTY" PRODUCTION

Featuring MARGARITA FISCHER and HARRY POLLARD

"WINSOME WINNIE"

A rattling good comedy sure to please.

One and Three Sheet Lithos Release Tuesday, Oct. 13th, 1914

"DOWN BY THE SEA"

A Love Story Depicting an Unusual Surrender

Under direction of THOS. RICKETTS

Release Wednesday, Oct. 14th, 1914

Distributed exclusively through United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.

REVIEWS OF FEATURE FILMS

"HIS FATHER'S SON"

Two-Part Victor Production, Released Oct. 10. Written by Jacques Jaccard.

The Son ..... Warren Kerrigan
His Father .....
His Mother ..... Vera Sisson

The unusual interest in this drama is determined by two factors. The first is the presence of Mr. Kerrigan himself, who takes a double part, that of the father and also that of the son. This, of course, leads to the utilization of much double exposure. As a scientific curiosity this artifice continues to excite the same interest, but it is doubtful if any but brief interviews with the two characters on the screen can be aught but very evident to the audience. It is therefore a case of interest in this difficult task as opposed to the realism which this must shatter. For those deeply interested in fine acting, the different demeanor of the same man can be contrasted, and in this Mr. Kerrigan stands the test well. He is, as ever, the likable, open-hearted and open-collared man of the Western hills whom a civilized garb, worn in the second reel, seems to restrain. The picture takes place in the rocky hill country, with sheep in the background, and shows the shepherd tending his flocks and also defending an Indian from abuse at the hands of the cowboys. The Indian is killed, in a fine shooting scene, and out of gratitude tells his defender where gold is hidden. In one sub-title he becomes rich and moves to the city, determined to avenge the father whom he has never known and whom his mother left years before because of supposed neglect.

The father, a prosperous broker, is "pucked" by the son, and as usual the man with the most money wins and the father loses out. He is summoned to the office of the broker who acted as the agent for the son, and there the son, his father, and later the mother come face to face. The father convinces them that he never got the letter which his wife wrote concerning his neglect, and all ends happily. F.

"SEED AND THE HARVEST"

A Two-Part Kalem Production under the Directorship of Robert Vignola. Written by Raymond C. Hill. Released Oct. 14.

Ida Meistere, lady lawyer ..... Alice Hollister
Dan Kendall, her sweetheart .. Robert Walker
Fred, his brother ..... Harry Millards
Mrs. Kendall, their mother .... Helen Lindroth

Heredity, environment, family life, illicit drug trade, many other elements also are given consideration in this play by Raymond Hill. Family life is its principal feature, and this phase of the play it takes up at length in the first reel, showing the brother who supports the family, his mother, who protects the younger brother, and this latter individual, sneaky, a thief, and generally worthless. His being given a position by his hard-working brother is not to his liking, and he takes the first opportunity of resigning it. His shortcomings include the pawning of household valuables, and finally his selling cocaine. It is at about this point that the first reel leaves us with this very intimate knowledge of the family of three.

Robert Walker is the good-looking elder brother, with Alice Hollister not quite so enjoyable in her mannish garments. That they do not become her seems to have been second to the fact that she was playing the part of a female lawyer. Her mannish instincts also asserted themselves in her evident aggression in her love-making with the elder son whom the sub-title tells us she wanted to save from possible inherited weaknesses. Whatever it was, she got him, and they announce their engagement. Hers is a position in the district attorney's office in the branch of prosecuting the illicit cocaine sellers.

Of course, the film saves its real interest, its real suspense, and its really gripping scenes, high in dramatic quality, by having the younger brother brought before the woman. The elder brother pleads with her. Finally, after he has lost his position, due to the notoriety of his brother's arrest, she resigns here and they leave for the West together. F.

"THE TRAIL OF THE LOVELORN"

Two-Part Thanhouser Comedy-Drama, Released Sept. 29.

The producers will probably be the most surprised to hear that this might be considered a comic offering, for they have placed the decided importance on the more serious side. But it seems impossible to see the workings of these get-rich-quick schemes, which might be from the pen of G. B. Chester himself, without indulging in at least one smile at the expense of those who are tricked. The dupes, those who answer the marriage advertisement of the pretty girl whose picture is in the paper, and to whose answer comes the varying request for "car fare to bring me to where you are, just $8.40 please," or whatever the sum, must be the subject of more than serious consideration. To see their loving answers opened by the postal crooks in their rooms, to see their jewels and money laughingly pocketed by the two confidence men, is, while contrary to law, at least mirthful at the expense of the lovelorn.

The plot is not new, at least in everyday life, but its presentation here is, and its handling is very well done. It is skillfully interwoven with the chase by the postal authorities, who first get on the trail of the thieves, men who have been using the mails fraudulently, but who just escape. Their next venture is to secure the picture of a pretty girl and utilize it in their countrywide ads to the lovelorn. The postal authorities first trace the girl, and through her, after a fruitless "third degree," they find out about the two strangers whom the girl has already begun to suspect. The men are finally haled to justice. There is, beside, to fill out the scenes, minor action whose recital is not vital to the plot, but which makes picturesque material when properly utilized. The cast is quick and able, depending for swiftness of action to carry them through. The interest in the subject, the thrill to some of the scenes, and the able direction go far toward pronouncing its telling points. F.

LICENSED FILM RELEASES

Monday, Oct. 5.

(Bio.) The Borrowed Cook. Dr.
(Edison) Father's Beard. Com.
(Sax.) The Pickleness of Sweedie. Com.
(Kalem) The Dancer. Two parts. Dr.
(Lubin) The Beloved Adventurer, No. 4. "An American Heiress." Dr.
(Pathe) Pathe's Daily News, No. 85. 1914.
(Selig) The Moving Picture Cowboy. Two parts. Com.
Selig) Hearst-Selig News Pictorial, No. 83.
(Vita.) Fisherman Kate. Com.

Tuesday, Oct. 6.

(Bio.) Gwendolin. Two parts. Dr.
(Cines) The Wrecked Special. Two parts. Dr.
(Edison) Greater Love Hath No Man. Dr.
(Sax.) The Verdict. Dr.
(Kalem) For the Love of Mike. Com.
(Kalem) His Aunt Hunts Wild Game. Com.
(Lubin) Wife's Athletic Mamma. Com.
(Lubin) A Hunting Absurdity. Com.
(Columbia) What Would You Do? Com.
(Selig) The Way of the Redman. Dr.
(Vita.) His Unknown Girl. Two parts. Dr.

Wednesday, Oct. 7.

(Edison) Seth's Sweetheart. Com.
(Sax.) The Fable of "The Family That Did Not Move for Nellie." Com.
(Kalem) The Lost Mail Sack. Two parts. Dr.
(Lubin) The Girl at the Desk. Two parts. Dr.
(Pathe) Pathe's Daily News, No. 86. 1914.
(Selig) Ten Reparation. Dr.
(Vita.) Kill or Cure. Com.

Thursday, Oct. 8.

(Bio.) Their Little Dresden. Dr.
(Sax.) When Slippery Slim Met the Champion.
(Lubin) In Old Virginia. Two parts. Dr.
(Columbia) The New Apprentice. Com.
(Columbia) Kissing Germs. Com.
(Selig) Hearst-Selig News Pictorial, No. 84.
(Vita.) The Lean Shark Kiss. Dr.

Friday, Oct. 9.

(Bio.) They Were College Boys. Com.
(Bio.) The Man Hunters. Com.
(Edison) The Long Way. Three parts. Dr.
(Sax.) The Real Agatha. Two parts. Dr.
(Kalem) The Tattered Duke. Com.
(Lubin) The Green-Eyed Monster. Dr.
(Selig) Jimmie the Porter. Com.
(Selig) Doc Yak's Bottle.
(Vita.) Josie's Legacy. Com.

Saturday, Oct. 10.

(Bio.) His Mother's Home. Dr.
(Edison) A Fragment of Ash. Dr.
(Sax.) Broncho Billy and the Greaser. Dr.
(Kalem) Fate's Midnight Hour. Dr.
(Lubin) When the Ham Turned. Com.
(Selig) Her Victory Eternal. Dr.
(Vita.) The Rose and the Thorn. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Oct. 5.

(Imp) Shadows. Two parts. Dr.
(Sterling) Myers's Mistake. Com.
(Victor) Disillusioned. Dr.

Tuesday, Oct. 6.

(Crystal) Liferitis. Com.
(Gold Seal) The Trey o' Hearts. Episode No. 10. Steel Ribbons. Two parts. Dr.
(Universal Ike) Three of a Kind. Com.

Wednesday, Oct. 7.

(Animated Weekly) No. 135.
(Eclair) The Secret Treaty. Two parts. Dr.
(Joker) The Base Ball Fans of Fanville. Com.
(Nestor) The Old Bell Ringer. Dr.

Thursday, Oct. 8.

(Imp) Universal Boy in "Rural Adventures." Juvenile Dr.
(Rex) A Law Unto Herself. Two parts. Dr.
(Sterling) Hypnotic Power. Com.

Friday, Oct. 9.

(Nestor) He Never Said a Word. Com.
(Powers) The Mayor's Manicure. Com.-Dr.
(Victor) The Man Who Was Never Kissed. Two parts. Com.-Dr.

Saturday, Oct. 10.

("101" Bison) The Phantom Light. Two parts. Dr.
(Joker) Cruel, Cruel World. Com.

MUTUAL FILM RELEASES

Monday, Oct. 5.

(Amer.) Daphnis. Two parts. Dr.
(Keystone) Their Ups and Downs. Com.
(Rell.) Our Mutual Girl, No. 38. Top.

Tuesday, Oct. 6.

(Beauty) Nicola. Dr.
(Maj.) The Unpainted Portrait. Dr.
(Than.) The Cripple. Two parts. Dr.

Wednesday, Oct. 7.

(Amer.) Billy's Rival. Dr.
(Broncho) The Boss of the Eighth. Two parts. Dr.
(Rell.) The Badge of Office. Western Dr.

Thursday, Oct. 8.

(Domino) The Whiskey Runners. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Mutual Weekly, No. 93.

Friday, Oct. 9.

(Kay-Bee) The Sheriff of Muscatine. Two parts. Dr.
(Princess) The One Who Cared. Dr.
(Than.) The Benevolence of Conductor 788. Com.

Saturday, Oct. 10.

(Keystone) (Title not yet announced.)
(Rell.) The Tardy Cannon Ball. Two parts. Dr.
(Royal) The Pet of the Petticoats. Com.

A PRINCE OF INDIA

A 4-part American Drama made by the Whartons and with all the scenes laid in the United States. One of those virile, pulsating stories that keep your eyes glued to the screen from start to finish and make your patrons say, "Bully! Give us more like that!" A magnificent climax where a trolley car plunges headlong from a bridge into a deep ravine below. Crooks, traveling Indian potentates, a famous diamond, an adventuress and a cub reporter—that will give you an idea of the story. 1-3-6-sheet posters.

The Perils of Pauline

There has been no character on the screen so thoroughly advertised as Pauline and none so thoroughly deserve it. Your patrons carry on the good work after the show is over and every boost they give Pauline is a boost for your theatre. Try a well-advertised, well-known, well-liked character on your screen and watch the box-office receipts pile up.

Pauline Plays to Capacity Houses

The King of the Air

3-part aeroplane drama. An aeroplane falls from the sky with its aviator and is smashed into fragments on the ground. Though the hero loses the $40,000 prize, he wins a wife and feels more than compensated. 1-3-6-sheet posters.

The Count That Took the Count

1-reel Robbins-made comedy. The Count that Took the Count is the sort of comedy that counts in your accounts. Papa mistook the Count and the Count mistook the daughter, but there is no mistaking the laughter of your patrons when they see this film.

THE ECLECTIC FILM CO.
110 W. 40th St. New York City

"The Cream of American and European Studios"

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA, 61 Walton St.
BOSTON, 3 Tremont Row
CHICAGO, 5 So. Wabash Ave.
CINCINNATI, 217 E. 5th St.
CLEVELAND, 622 Prospect Ave., S. E.
DALLAS, Andrew Bldg.
DENVER, Nassau Bldg.
KANSAS CITY, 933 Main St.
LOS ANGELES, 114 E. 7th St.
MINNEAPOLIS, 4th & Hennepin Sts.
NEW ORLEANS, 910 Gravier St.
NEW YORK, 115 E. 23rd St.
OMAHA, 1313 Farnam St.
PHILADELPHIA, 1338 Vine St.
PITTSBURGH, 713 Liberty Ave.
PORTLAND, 302 Burnside Ave.
SAN FRANCISCO, 97 York St.
SALT LAKE CITY, 68 South Main St.
SEATTLE, 810 Third Ave.
ST. LOUIS, 3615 Locust St.
SYRACUSE, 214 E. Fayette St.
WASHINGTON, 718 9 St., N. W.

For further particulars address your nearest branch.

JOSEPH W. SMILEY'S
LUBIN CO.
LUBIN STUDIO LUBINVILLE

Joseph W. Smiley
PRODUCER—LEADS

Justina Huff
LEADS

William W. Cohill
JUVENILE LEADS

John H. Smiley
CHARACTER LEADS

James J. Cassady
CHARACTERS

COMING RELEASES:
The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
THE PYTHONESS—Multiple Reel

Edmund Lawrence
PRODUCER
CURRENT KALEM RELEASES
A Mother's Atonement
The Path to Ruin
The Cub Reporter's Assignment
Address: 274 Rutland Road, Brooklyn, N. Y.

ALAN HALE
LEADS
BIOGRAPH

GEO. S. BLISS
CHARACTERS
LUBIN'S PLAYERS

JOHN J. DELSON
JUVENILE LEAD
Lubin Stock Co. Phila., Pa.

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

Eleanor Barry
CHARACTER LEADS
LUBIN FILM CO.

CLEO RIDGELY
Kalem Co. *Glendale, Cal.*
DIRECTION GEO. H. MELFORD

CHARLES M. SEAY
EDISON DIRECTOR *Current Releases*
Twins and Trouble—Sept. 25
In a Prohibition Town—Sept. 30

LOUISE HUFF
LEADS—LUBIN PHOTOPLAYS

Elizabeth R. Carpenter
PHOTOPLAYWRIGHT
Current Releases: *John Rance, Gentleman* and *Taken by Storm*

ESSANAY
"SIX-A-WEEK"
BOOK THEM

REVIEWS OF FEATURE FILMS

"HOW THE KID WENT OVER THE RANGE"

Two-Part Reliance Feature. Produced by F. A. Kelsey. Written by Rev. C. T. Brady. For Release Sept. 19.

The Girl ..... Irene Hunt
The Man ..... Jack Conway

For the benefit of some of our readers we hasten to explain that "to go over the range" is another way of stating that a man "passed in his checks," or, more simply still, that he died. There is this meaning in the title that carries with it the suspense that an awaited tragedy possesses, and also the other meaning where the man actually rides over the range and the picturesque plains and sand dunes that are at once typical of the West and of the brilliant photography that characterizes the output of these companies.

It possesses the usual amount of dash and horsemanship that greets the audience of the melodramas of this type, and in every way it approximates the best of this unfortunately somewhat trite type of picture.

The man, although he is almost a boy in looks while the woman in this case seems by contrast much his elder, loses his position and wanders to a gambling hall, where he meets the infuriated gambler who has just been put out of one town for his methods. He and the young man engage in a card game, and with the discovery of crooked work shots fly. The sheriff outside receives one of the shots. The youngster is accused and rides through the brush. He meets the gambler, and they decide to remain together since they are now both outlaws. The girl follows and the gambler tries to kiss her. The youngster defends her and a shooting match takes place between the two men. Then the sheriff comes along and shoots the youngster, who with his dying breath maintains his innocence of the shooting charged against him. F.

"THE 'VARSITY RACE"

Two-Part Thanhouser Drama. Produced by Carroll Fleming from the Script by Phil Lonergan. Released Sept. 22.

Professor Schaffauer ..... Arthur Bauer
Muriel, his daughter ..... Muriel Ostriche
Caddy, his wife ..... Carey L. Hastings
Irving, the bow oar ..... Irving Cummings
Davis, sneak student ..... Nolan Gase

We are familiar with various forms of jockeys who are cleverly substituted for the riders in the real racetrack scenes, and we know of various other aviators and auto pilots and baseball stars who have been supplemented in the stage scenes by the actors, but it remained for this feature to picture Irving Cummings as the bow oar of a 'varsity crew, slight but evidently with enough pluck to win the boat race. The actual scenes of the race were taken at the various regattas in the Spring and are sufficient to give the idea of a well-rowed race, and later we see Cummings and the other husky actors return in their shell but not in the least worn out. Nor does he stop longer after the race than to don a bathing robe before he proposes to the girl.

College life is represented in the oarsman who is backward in his studies and the other student who, while no athlete, is also backward in his studies. The latter enters the office of the professor of Latin and copies the exam. papers. Cummings sees him enter and follows, but only in time to be accused of the misdeed. Previously the daughter of the professor, who is the girl, had told him: "My father keeps his exam. papers in that drawer." So he is found guilty and dismissed, with the 'varsity race only a few hours away.

The race itself, as indicated, is rowed by experts and no flaw is to be found in this part of the production? At the last moment before the contest the girl had found the class pin of the real malefactor, and by securing additional evidence had been able to persuade the faculty that Cummings was innocent. A telephone call finds him a long distance away, but by missing a train, grabbing an auto which breaks down, and then by a final spurt on a fast moving motor boat—about the best feature—he manages to reach the boat house in time to jump into his rowing togs, and although the bow oar, to win the race.

Muriel Ostriche is her usual pretty self and adds to her good graces the capabilities of a first-class actress. F.

"THE TWIN BROTHERS VAN ZANDT"

Two-Part Lubin Feature. Produced by John Ince from the Script by Malcolm Douglas. Released Sept. 16.

Peter Van Zandt } John E. Ince
John Van Zandt }
Rose, the nephew ..... Villette Stringer
Ralph, her artist husband ..... Robert Whittier
Charles, the nephew ..... Charles Kelly
Vera Verona, actress ..... Mildred Gregory
Rebecca, housemaid ..... Minnie Lenz
Brooks ..... Frank Smiley

"Strong material well presented" would about comprise the possible criticisms of this play; but while usually strong material is relieved by weaker material, here this fails to be the case and the offering continues on a plane of high interest and strength from the beginning to the end. Its strength lies in the fact of the twin brothers, living apart, and the one taking the place of the other when the first died. There is a decided cleverness in this idea, and to prove that it was not an accident the author proceeds to embellish it with a complicated status of affairs, but not so complicated but that the camera can follow them comprehensively. There has eventuated a closely knit play, admirable in every respect, and one that with its various interests has proven the adeptness of the writer. That he knew when to drop a certain theme and when to resume it again is evident many times. His conception of the man living "in the other man's shoes" flavors the rest of the offering with the interest that this unusual predicament would tend to possess. His premises are well drawn and in spite of a frequently high melodramatic tendency it rings true. Moreover, it ends logically.

John E. Ince is the producer and assumes the double part. His task, to distinguish the twins, rather than give them similarity, he has succeeded in doing, principally through several physical differences of appearance. John, the rich brother, opposes the marriage of their niece with an artist. The couple marry, are acceptable to the poorer brother, and the richer one then changes his will to disinherit the couple and have all his fortune left to his nephew, whom he also bids care for the poorer brother, even as he has. The poorer brother calls on the brother to remonstrate concerning the young couple, and is told to wait in the anteroom. In the library he hears the actress friend of the nephew trying to blackmail his brother with some love letters that the richer brother wrote her. The richer brother chokes the girl and thinks he has killed her. The poorer brother has meanwhile died of heart disease, and while the police, whom the maid has summoned, are coming the elder brother changes clothes with the dead brother, whom he finds on the floor, and assumes his name.

His fortune reverts to the nephew, who refuses to aid the "younger brother." Instead, he spends his money in riotous living. The brother manages to write and leave another will, dated after the first one, where all the family will find it. Then to his infuriated nephew he reveals his true identity, and the actress having in the meantime recovered, he is able to live as formerly, but with his eyes opened as to the true character of his relatives. F.

"THE DOUBLE LIFE."

Lubin Drama in Two Reels. Written by Norman Lusk and Directed by Harry Myers. Released Sept. 17.

Al. Hollister ..... Harry Myers
Cora Tracey ..... Rosemary Theby
Miss Finch ..... Beatrice Inman
Alice Tracey ..... Anna Luther
David Richie ..... Harry Wilgus
Mrs. Richie ..... Mrs. Nazel

Rosemary Theby is required to play a woman hardened to evil-doing, worldly wise, beautiful and unapproachable, save in one respect. Cora Tracey can watch men being ruined in her gambling house and meet appeals for mercy with a scornful curl of her lips; she can bank other people's money with never a twinge of conscience; she can be hard as nails under all circumstances unless they affect her daughter. Cora's daughter Alice is her one weakness, and there, of course, lies the key to this melodrama. The daughter must be kept innocent, and more than that, she must be kept in ignorance of her mother's life.

Two lines of development are followed in the picture—one showing the nightly occupation of the richly clad, cigarette smoking proprietress of a fashionable gambling house, the other revealing the innocent diversions of the girl, who lives in the country with a governess. Periodically, Cora makes surreptitious visits to her daughter and cautions the governess against permitting Alice to form any friendships, especially with men. But in spite of strict discipline, the girl finds companionship in the society of a young bank clerk, David Richie. Even such an innocent affair as this fills Cora with dread.

Much worse is to follow, however, for Al. Hollister, one of the man-about-town frequenters of Cora's house, invades the peaceful village and runs away with the girl, under the pretense of taking her to her mother. Meanwhile the fledgling bank clerk, on a trip to the city, is leaving his savings at the gambling table. The plot is rather ingeniously worked out to bring all of the characters under the same roof at the time of a police raid. Then it is that Cora, rather than see the girl's name besmirched, renounces all relationship and allows Alice to leave with the honest bank clerk.

It is a nicely planned and sincerely acted melodrama. The gambling house scenes are staged with the lavishness and care usual in Lubin pictures of the type. D.

"THE TRIUMPH OF RIGHT"

Lubin Melodrama in Two Reels. Written by C. A. Frambers and Directed by Joseph W. Smiley. Released Sept. 24.

John Prescott ..... Joseph W. Smiley
Edward Harrison ..... William Cohill
Stephen Jepson ..... John H. Smiley
Natalie ..... Lillie Leslie

When he wrote the scenario for "The Triumph of Right," C. A. Frambers evidently worked on the assumption that in melodrama pretty nearly anything is permissible if it assists right to triumph. Perhaps it is; but an audience may be more sympathetic if given at least a surface plausibility in the behavior of the characters and the arrangement of incidents. Lacking this, as these two reels do, the best efforts of director and players are hardly enough to carry even the momentary conviction needed for the enjoyment of a melodrama.

There is ample action, almost too much, perhaps, but it is not action founded on reasonable premises. The situations seem made to order, rather than natural. The plot is entirely too involved to permit of more than a meager summary of the salient points. Coincident with the marriage of Prescott's daughter, Natalie, comes the failure of a bank in which Prescott and Stephen Jepson seem to be the only important figures. When a notification of the intended visit of the bank examiner is received (bank examiners do not herald their coming), Jepson disappears with the money in the vault. Prescott refusing to share in the loot. Immediately after their honeymoon, Natalie's husband, Edward, begins to run up gambling debts and to neglect her. Prescott is shot by a burglar, and Edward, found standing beside the body, is accused of murder and sentenced to the penitentiary. While being taken there, he eludes his guards, leaps from the train into a river, and escapes, although reported dead.

In the second reel, Natalie has become a detective, determined to clear the names of her father and husband from suspicion. Jepson is running a general store in the West, and it is here that quite astounding adventures transpire, with Natalie as the heroine. Before they end right has triumphed and no mistake. The film is adequately staged and Director Smiley made good use of the players at his disposal, but, as mentioned before, more than acting is needed to make a story impressive. D.

ED COXEN AND WINNIFRED GREENWOOD IN "DAPHNIA."
A Two-Reel American Subject Showing Unusually Beautiful Settings.

INDEPENDENT FILM

War-Stricken Louvain (Eclectic).—Genuine views taken by Captain Cherry Kearton. In this way there has been secured a reel full of war pictures, some with the smoke of battle in the distance. The Belgians are shown in their defense of Louvain in its various phases, and perhaps the most impressive pictures were those of the heart-sore peasants driven from their ruined homes and marching stolidly along the roads. F.

REVIEWS OF LICENSED FILMS

Sophie's Legacy (Essanay, Sept. 17).—Having inherited a fortune, Sophie (Margaret Joslin) is more than ever desired by her two persistent suitors, Blipsery Jim (Victor Pate) and Harry Todd. When Todd appears to be making dangerously rapid progress, Blipsery induces a girl from the village dance hall to interrupt his love making by entering the room and greeting Todd as her husband. This works successfully, but Todd thinks that two can play the same game. He secures the wife of a half-breed to approach Blipsery, under the pretence that he is the father of the baby she carries. The plan is progressing to Todd's satisfaction until the woman's husband intervenes. Both suitors share a like fate; they are both kicked out of the house and down the road. The picture is played with plenty of snap, but it lacks freshness in plot and farcical situations. D.

Hearst-Selig News Pictorial (Sept. 17).—Scenes bearing on the European war included in this issue show the reserves in Berlin starting for the front, the excitement of the populace in the principal streets; King Albert of Belgium in conference with his generals, and English soldiers passing through London and leaving on trains. Considerable space is devoted to the Panama Canal, and among views of lesser moment are those of the Newport Horse Show and a country fair. F.

The Peddler's Bag (Biograph, Sept. 17).—The moments of suspense planned for this melodrama would be more successful in a story less apparently artificial in its arrangement. There is no characterization to speak of and little novelty in the situation on which the film must rely. An exception may be made in the use to which the peddler's bag is put, but one novel incident is hardly enough to weave a story around. The dissipated son of a squire bothers the gamekeeper's wife with his attentions. When the gamekeeper is with a hunting party the squire's son visits the cottage, where the wife remains alone, but is refused admittance. He meets a peddler, who carries him into the house hidden in his bag. The woman shoots her unwelcome guest, and the wound proving fatal, there is a trial scene in which the gamekeeper, who left the shooting party to return home, is accused of murder. The peddler is dragged in as a witness in time to prove the man's innocence and all is well for the gamekeeper and his wife, who only shot in self-defense. Whatever the limitations of the story, it profits by a careful production. D.

For Romance (Lubin, Sept. 18).—There is a decided air of originality about this one-reel drama, and in the ominous possibilities that the play works up to with the imminent death of the little girl there is tense, nerve-straining suspense that thrills and finally relieves its audience in a happy termination of the action. W. M. Ritchey is the author, with Paul Powell as the producer. The gas plant is to shut off all the gas at 4 o'clock, and the wife and husband have just arrived at the lawyer's from seeking a divorce. The mother reads the notice in the paper announcing the turning off of the gas for repairs at a certain time, and the couple hurry home to rescue their daughter who is sleeping in one of the rooms with the gas lit. The question naturally arises why they failed to call a taxicab to hurry home, but at any rate they arrive somewhat late but find the child alive. The final scene shows the workmen at the gas plant turning on the gas again and a sub-title explains that they are somewhat long in making the repairs. F.

Father's Timepiece (Vitagraph, Sept. 16).—A better arrangement of script might have helped this one-reel offering slightly. However, it is not of the funniest vein, no matter how much it might be doctored up, and the fact that it gets its laughs at all is due mainly to the acting. There is one markedly funny moment, when the young man caller's feet protrude from under the table and her father, pulling hard, falls back with the pants of the bashful young fellow in his hands. In the pockets he finds a watch belonging to himself, which he has lost, and which by a train of circumstances has come into the possession of the young man. This leads the way to the police station, where the offering finally ends by the capture of the real thief. Billy Quirk draws most of the laughs. D.

The Lonesome Trail (Selig, Sept. 16).—The author's idea of the lonesome trail is the spinster existence of a schoolma'am stretching out before her and the equally lustful life of the man who should have married her. There is a world of human experience in this one thousand feet of film. Human nature is dissected from many angles, and it rings true. There is a delightful mixture of comedy and drama besides, which first grips the finer sentimentalities and then turns them into a laugh at some of the absurdities to which their character eccentricities prompt them. The rain is refreshingly real like a man, shows and kills the pet rabbit of the schoolma'am, and when she will no longer talk to him he leaves—"drifts," so to speak. It is his society cigarette—and does he drift! A piece of sagebrush results in [illegible] and he hurries back [illegible] but Not Forget, which [illegible] the body of the dead pet, he [illegible] and they are soon clasped tight. [illegible] is "different." It is admirably [illegible] appropriately cast and acted by [illegible] Chapman and Gertrude Kran, and is a [illegible] greatly to the credit of its cast, the producer, Colin Campbell, and the author, B. M. Bower. F.

Raising a Sunken Yacht (Vitagraph, Sept. 16).—The fastening of the grappling lines by the diver, the lifting of the yacht to normal position and the pumping of water out of her hold are operations clearly shown. It starts the reel with "The Ageless Sex." F.

The Ageless Sex (Vitagraph, Sept. 16).—Truly a wild and yet a winning conception is this part-reel comedy. While its length is short, its merit is such as to commend it with the best. The man falls asleep and dreams that an old man enters and makes open love to his wife, and to all remonstrances answers that he was her sweetheart forty years ago. This being brought on by a reading of the "beauty parlor" ads, the wife proceeds to prove her old age by taking off her various charms behind the screen until naught is left but her dresser. Then the man wakes up and pinches her, instead of himself, to find it be only a dream. This might well have been the full reel it was probably intended to be. It is linked to "Raising a Yacht." F.

Jim (Selig, Sept. 16).—That actors have a way of leaving their offspring to the care of some one or other while they engage in lengthy tours is the truth—bearing fact on which this one-reel drama is based. Wallace C. Clifton wrote it, and it opens with a punch, for the young farmer receives a letter that his father is bringing back a new mother and her son. It a few scenes the actor wins the sweetheart of the country boy—and they elope. There is the suspicion that this will turn out one of those "faithful country sweetheart" offerings, but the plot changes markedly as the daughter of the stepsons grows up to the age of sixteen when her parents return from a tour around the world. They want the daughter, but the girl prefers to stay with Jim, whom she has grown to love. While the acting indicated that Jim only cared for her in a fatherly way rather than love her he marries her gladly. They send a telegram to the parents returned that reads similarly to the parents' enjoyment notice to Jim sent over seventeen years before. F.

The Fable of Lutie, the False Alarm (Essanay, Sept. 19).—George Ade for his one-reel plot has taken the idea in one of his Fables in Slang, and presented it on the screen in what the audience voted a thoroughly enjoyable and laughable production. The printed inserts never fail to draw approval, and some of the scenes are spontaneously funny. The tale treats of the girl who is incited to think that she has a good voice, and is only disillusioned when the critics hear her on the night of her debut. The press notices the next morning send the poor girl into hysterics and the audience into shrieks. The doctor who is treating her advises her father that he thinks all the music is now out of her system. The cellist who calls is taken care of by the father, while the ordinary man who calls is once more accorded a cordial reception. F.

Greater Love Hath No Man (Edison, Oct. 6).—The quaint customs of Japan, if well carried out, and the antique figures of their women, also if well carried out, lend an offering that takes this as a subject a peculiar interest to many Occidentals. The fact that Mary Imlay Taylor is responsible for the script is still another strong feature in the prospective. Richard Ridgely directed the plot besides. But the opening scenes showed a decided butterfly tendency, which was not altered until further on in the reel. The play seemed to expand and improve with length, and, judged by itself, after its rather inferior start was quite interesting and in keeping with our own logic. Just how the Japanese and Americans conversed is not necessarily revealed in films, but that they did is quite evident, as also the knowledge that the Americans had of the Oriental script. Appropriate lighting made some of the scenes effective. Others were taken in a replica as near as might be of some of the brilliant Japanese exteriors. That Mabel Trunnelle should do her utmost in a Japanese part is no surprise to one acquainted with her capacity for hard work and conscious effort. The lieutenant falls in love with the girl, but tells her of another girl at home whom he must marry. The Japanese merchant lies in wait for the lieutenant to whom he has sent a decoy note. One of his friends, however, having received the note keeps the appointment and meets his death at the hands of the merchant. Because of his nearness to the crime the lieutenant is accused, and the girl says that she committed the crime. She is about to slay herself in her cell when the American arrives with the news that the merchant committed suicide and confessed. F.

A Six-Foot Romance (Lubin, Sept. 23).—An audience that is satisfied with very coarse humor may laugh at the predicament E. W. Sargent has arranged for the three characters figuring in this brief sketch, closing a reel with The Wise Detectives. Two men and one woman are seated at a table. One of the men slips off his pumps; then the woman does likewise, it being explained that they are suffering from corns. Many of the scenes reveal the movements of the feet under the table, whereas others show the relieved or pained expressions on the faces of the three people. There is no story worth mentioning. D.

Love's Magnet (Essanay, Sept. 23).—The chief trouble with this film, based on a story which appeared in Mystery magazine, seems to be a sketchiness due to too much story for full treatment in one reel. Long gaps in time that bring marked changes in the characters are rather too frequently accounted for only through subtitles. Elizabeth leaves the innocent contentment of small town life to test the lure of a large city. She falls an easy prey to a dissipated actor, who for some reason not clearly explained, keeps her a prisoner. Ten years later the sweetheart she left at home traces her to the hiding-place, and at the close of several melodramatic scenes she is out of harm's reach, and her brutal husband is dead. Beverly Bayne, Bryant Washburn, Helen Dunbar, and Charles Hitchcock are numbered in a first rate cast, which is handicapped by the lack of opportunity for thorough characterization. D.

For Love of Him (Selig, Sept. 23).—Pictures of this description serve no good purpose, while on the other hand they tend to ingrain false notions of stage life, which flourish without cultivation. A really interesting dramatic story might be its own justification, but consideration for this film can hardly be claimed on such a score. The plot is trifling. The ingenue of a stock company wins the love of the leading man, and the kind regard of the audience without much exertion. Jealousy so overcomes the leading woman that she buys a bottle of sulphuric acid, and mixes it with the cold cream on her rival's dressing table. The ingenue suffers an annoying burn that is not dangerous, however. The leading woman resigns because her nerves require a long rest in the quiet country, and there the story ends. Adele Lane makes a pleasing ingenue, while other roles are played with enough sincerity, but it is difficult to cover up the inherent weakness of a story. D.

A Double Error (Vitagraph, Sept. 23).—The announcement of the cast for this thousand feet of film, we suggest, should have been made with more descriptive reference to the characters in the play as any one not acquainted with the different leads would have left with no more knowledge than before of what the bearers of the names looked like; unless, of course, the company desires only to pander to the publicity cry of its actors and actresses. The offering by Faye Neill was not very lively. Four bright, winning and youthful appearing impersonators in the persons of James Morrison, Dorothy Kelly, Lillian Burns, and George Cooper take the two couple leads and lend a rather colorless offering what charm their personalities have to offer. A brother and sister who pose, for the joke of it, as husband and wife, meet another sister and brother, and the couples become mutually enamored. The couple that first conceived the joke think the deception must be kept up, and this gives rise to a few situations in which natural inclination overpowers the social restraint, and the onlookers think they have some succulent gossip. With such slim material the film proceeds to a slow finish. F.

KALEM'S FIVE-A-WEEK

THE GIRL AND THE STOWAWAY

A Romantic Comedy in Two Acts. One of the Alice Joyce Series Features

Without doubt the best story released in the series thus far. Lord George's dive from the ocean liner to save the American heiress, just one of the stirring incidents.

Released Monday, October 12th **Striking Events on the 1, 3 and 6-Sheets**

PERCY PIMPERNICKEL—Soubrette

The action of this comedy is laid fifty years hence. Woman is the Big Boss. What happens to poor Percy, a he-soubrette, crams this with fun.

Released Tuesday, October 13th

SEED AND THE HARVEST

Alice Hollister in a Two-Act Modern Drama

The fate which overtakes the petted and pampered son, provides a powerful moral for indulgent parents. A story that rings true.

Released Wednesday, October 14th **Business-bringing 1, 3 and 6-Sheets**

Scene in "FROM PERIL TO PERIL"

SI'S WONDERFUL MINERAL SPRING

An ordinary spring, plus a load of rotten eggs, equals the wonderful mineral spring. And Lloyd V. Hamilton's and Ruth Roland's work in bringing this about, fills this with laughs.

Released Friday, Oct. 16th

FROM PERIL TO PERIL

Your patrons will sit tense as Helen Holmes races with a train and leaps from a high bridge in her effort to capture the desperate yeggsman.

Released Saturday, Oct. 17 **Stirring 1 and 6-Sheets**

KALEM COMPANY 235-239 West 23d Street NEW YORK

KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF

THE MAN IN THE MOON

ADDRESS SCREEN CLUB

HENRY B. WALTHALL

IN

"HOMESWEET HOME" "THE AVENGING CONSCIENCE"

(In preparation) "THE CLANSMAN"

ELEANOR BLANCHARD

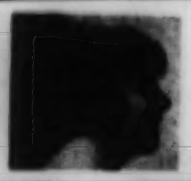
LUBIN PHOTOPLAYS

CURRENT RELEASES

The Trunk Mystery The Living Fear

Direction of Joseph W. Smiley

Direction of F. E. WRIGHT



NELL CRAIG

FEATURE LEADS

RELEASES:

A PEARL OF THE PUNJAB—3 reels

WHEN ROME RULED—3 reels

PATHÉ

AL. E. CHRISTIE

PRODUCER OF

NESTOR COMEDIES

UNIVERSAL FILMS

CAROL HALLOWAY LEADS JACK HALLOWAY JUVENILES

Eclair Company . . . . . Tucson, Ariz.

Coming Releases: "The Peace Treaty," "The Violinist"